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No. C.—NEW SERIES.]

[PRICE HALF-A-CROWN.

APRIL

THE
ART-JOURNAL.



VIRTUE & CO., 26, IVY LANE, LONDON.

NEW YORK: VIRTUE & YORSTON. PARIS: XAVIER ET BOYVEAU, 22, RUE DE LA BANQUE. LEIPZIG: F. A. BROCKHAUS.

ROTTERDAM: J. G. ROBBERS. AMSTERDAM: W. H. KIRBERGER.

OFFICE OF THE ART-JOURNAL, 16, SOUTHAMPTON STREET, STRAND, WHERE ALL COMMUNICATIONS FOR THE EDITOR SHOULD BE SENT.

VIRTUE AND CO., PRINTERS, CITY ROAD, LONDON.



THE ILLUSTRATIONS.

1. A DAUGHTER OF THE EAST. Engraved by J. DEMANNEE, from the Picture by J. P. FONTANA.
2. ST. PETER MARTYR. Engraved by C. GUYER, from the Picture by TITIAN.
3. LA SOMBAMBULA. Engraved by T. W. HUNT, from the Statue by G. FONTANA.

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THE Editor and Proprietors of the ART-JOURNAL again express their grateful sense of the support they receive, and the consequent prosperity that attends their labours.

This work has long maintained a high and prominent place in public favour; not alone because of its information concerning Art, but for the value and beauty of its Engravings, and its attractions as a book for the Drawing-room.

It continues to be the only work by which the Fine Arts and the Arts of Industry are adequately represented; and is regarded as a "Text-book" in the various Ateliers and Art-Manufactories of the Continent and in America, as well as in those of the British dominions. A leading duty of the Editor is to render the subject of Art generally interesting, less by dry and uninviting disquisitions than by popular, and frequently illustrated, articles, that find readers in all Art-lovers—in all refined circles and intellectual homes. Aided by nearly all the best writers concerning Art, by an energetic and experienced "staff," and by the leading Artists of the Kingdom, the ART-JOURNAL has maintained a high position in periodical literature; and its Proprietors and Conductors are

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The acknowledgments of the Editor and Publishers are especially due to the many Collectors of works by Modern Artists who have lent them pictures for engraving: to the advantage hence derived they attribute much of their power.

The Conductors and Proprietors of the ART-JOURNAL will neglect no effort by which it may be sustained in public favour, and be rendered emphatically useful to all the classes to which it is addressed, and interesting to the public generally.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address, but we pay no attention to anonymous communications.

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Covers for the Volumes of the ART-JOURNAL can be had of any Bookseller at Three Shillings each.

The Proprietors of this Work reserve the right of Translating and Publishing it on the Continent of Europe.

THE ART-JOURNAL.



LONDON, APRIL 1, 1870.

THE ROYAL SCOTTISH ACADEMY.

FORTY-FOURTH EXHIBITION.



THE annual Banquet held on the 11th of February, preparatory to the public opening on the day following, the Lord Justice Clerk took a brief review of Scottish Art, and stated that the Academy entered on its work in 1826 with only fifteen members. How it had since progressed might be best explained in one word—"circumspice!" Mention was also made of the Board of Manufactures as having erected, with the aid of a parliamentary vote, two of the noblest structures that Edinburgh possesses. The croupier, R. Herdman, R.S.A., proposed that a chair of Art should be instituted in the university; a suggestion which was warmly seconded by Principal Sir A. Grant. An ode prepared for the occasion was delivered by J. Ballantyne, R.S.A., and the meeting altogether was intellectual and agreeable.

The elegant rooms of the Royal Scottish Academy have the walls well and fully occupied without crowding. There are fewer Royal Academicians than in some previous seasons, and not so many foreign exhibitors. But the Scottish element is strong, and the Art of the country is worthily represented. A general survey quickly leads to the conclusion that there is no one special picture that, distancing all the rest, becomes stereotyped on the memory. Yet that there are many of genuine merit, and meet to be remembered, it will not be difficult to establish as we proceed in our allotted task. And first, as to figure-pieces. Passing over the diversity of opinion as to what properly constitutes the *genre* class (whether the term applies to the current age alone, or embraces humanity in the modes and manners of the past), we need not dwell on several notable productions now being exhibited in Edinburgh, and which we have had variously under review on former occasions. Among these is Sir N. Paton's 'Caliban,' as wild a vision as ever sprung from the brain of poet or painter. D. MacIose's 'Sleep of Duncan,' great in anatomical handling, yet not free from that compression of objects to which this artist is prone; Keely Halse-Wholles's 'Roba di Roma,' and other Italian portraits, rich and characteristic; E. Nicol's inimitable 'China Merchant'; C. E. Johnson's rather confused scumble of the 'Last of the Spanish Armada';

Mrs. Robinson's tasteful portraits, 'A Summer's Evening at Strawberry Hill,' and Peter Graham's *chef-d'œuvre*, 'On the way to the Cattle Tryst,' &c., &c. Beginning with James Archer, we would heartily commend each and all of his delineations. One large canvas, illustrating the old ballad of Kirkcounell Lea, is the picture exhibited last year in the London Academy. 'Queen Margaret,' by the same artist, is a cabinet work gracefully refined; and the 'Story of the Three Bears,' a girl conning a book in a garden with a young brother listening in her lap, is a very dream of childish happiness. Our favourite, however, is 'Desolate,' a name graphically borne out by that solitary forsaken one crouching on the cold wide moor, and covering her face with her hands in all the abandon of lonely wretchedness: another instance, among many, of the powerful expression of misery possible to be evolved without the disclosure of a single feature. Wm. McTaggart, R.S.A. Elect, has a clever piece, 'Village Connoisseurs.' A lad bearing images comes down a sloping road, followed by a noisy troop of gaping children plainly resolved to dog his steps, and leave the poor vendor no rest for the sole of his foot on the hot and dusty highway. The effect is good; but somewhat marred by the exceeding resemblance to each other of the upturned faces, nearly all of which are of the same type. 'The Runaway' tells its tale excellently. The boy, walking slowly along with his bundle, has already misgivings about the prudence of the step he is taking, and the sympathetic terrier looks as if he too would fain turn back to the comforts they are so foolishly resigning. Hugh Cameron's diploma picture, 'Play,' must command laudation from all who are familiar with the sweet winning ways of childhood. These two little beings, teaching the kitten to leap, are full of airy grace and innocence, known only to one period of life—the best and sunniest page of the volume—'Maternal Care,' is also well-conceived, serene and natural. G. P. Chalmers develops enlarged powers. His conception of the humble woman, who

"Just knows, and knows no more, her Bible true,"

has all the fine simplicity indicated by the poet: the impression is quiet and complete. In his 'Love Song' fancy soars a higher flight. A girl, with eyes bespeaking romance of soul, breathes softly to her mandolin some lay of tenderness, whose words, perhaps, are better to be sung than spoken. A most pleasing picture, leaving nothing to be desired, save a smoother surface, which on closer inspection appears to lack finish. Thomas Graham's 'Ave Maria' gives us a young Roman Catholic female, of the peasant class, inside a church. The devotional expression is fixed, yet not overstrained; and the accessories of wood-carving and ecclesiastical ornamentation are carefully rendered. There is a charm not easily definable in R. T. Ross' diploma work 'Asleep.' The cottage interior reveals a rosy damsel, seated at her spinning-wheel, overtaken by the drowsy god, with her foot on the treadle, and the thread still in her hand. A privileged visitor, in the guise of a country lad, steals in by the open door; and agreeably surprised by the lucky pose of affairs, advances cautiously with evident intention to do something bold and love-like. What will be the consequences? Probably a bright blush now, and a wedding ring anon. Mr. Ross has four other pictures, 'Preparing Bait,' 'Baiting the Line,' 'Dyeing the Net,

and 'The Music Lesson,' in all of which fisher-life, under various aspects, with its motley accompaniments of ropes, spars, casks, parti-coloured sails, baskets, nets, blue and red jackets, &c., is cleverly arranged to bring out the particular incidents of the sea-faring trade. This successful exposition of both land and water stories implies versatility in the handling of the brush, very creditable to Mr. Ross. W. R. Lockhart has deservedly found a ready purchase from the Royal Association for the Promotion of the Fine Arts for his 'After Marston Moor.' The episode in soldier-life is touchingly depicted. The warrior fully equipped, and holding his noble horse by the bridle ready for instant departure, is taking farewell of wife and child. Perhaps the best proof of William Douglas's talent is to be found in the hold which his productions take upon the eye at the moment of first seeing them. He is one of those artists who belong, we had almost said, to the sensational school, whose principal charm lies in startling effects, such themes being generally seized upon as are capable of vigorous dramatic treatment. Accordingly we are presented, *inter alia*, with 'The Poisoner,' wherein a designing old rascal, alchemist, or monk, or apothecary, stands behind a curtain concocting some fatal mixture, which, while it brings death to the poor worn patient on the other side of the drapery, will bring also a bag of ill-gotten gold to her wicked betrayer. 'The Sleeping Drummer,' and 'Traveller's Tales,' are both good after their own fashion, florid and suggestive; and 'Adding Glory to the Saints,' where a purveyor of Catholic images, with a sly smile on his lip, gives a finishing touch to a miniature idol, has a stroke of humour very fresh and pleasant.

Of John Faed's three pictures, spite of the fine colouring of 'Evangeline,' and the stiff intrepidity of 'The Covenantanter Sentry,' we prefer the stalwart form and fine old head of 'Tenant Rights,' with the game slung boldly across the shoulders, as one would say, "Wha' dare meddle wi' me?" J. B. MacDonald is particularly manifest in his 'Poacher,' a capital picture, giving not only an admirable sample of the *bona-fide* Celt following his very questionable vocation, but as true a bit of snow storm on a hill-side as we remember to have seen. With 'Prince Charlie's Parliament,' we are not quite satisfied. The faces lack interest, and there is a tameness about the whole conception. A large canvas by Josef Israels, the Belgian artist, greatly pleases us, 'The Sleepers': it is admirable—a veritable leaf from the *Castle of Indolence*. Which is the sounder sleeper, the aged woman or the cat? The atmosphere is infectious, we must not look longer or we shall be nodding too. James Drummond, sometimes styled by pre-eminence the painter of Scottish history, contributes an illustration in the life of the Queen of Scots, when, after the surrender at Carberry Hill, she is brought a destined prisoner to the provost's house in Edinburgh.

There is a grotesque affectation, so to speak, about George Hay that tells excellently in his manipulations. Indeed, he has, in this respect, struck out in some measure a walk for himself, imparting to his subjects a sort of quaint merriment, analogous to what in common parlance is called "laughing in the sleeve." Even in 'The Scrivener's Booth,' a capital picture, this sly meaning is perceptible, and yet more enjoyably in 'La bonne Bouche,' and 'The New Shoes.' R. Gavin has this year sold himself into bondage, and treats us to a triple display of negro humanity as

beheld at New Orleans. The tone of these slave likenesses is superior; the bronze complexions, protuberant lips, and jetty eyes have truth and character; they are something more than common portraiture. Besides a noble landscape full of the poetry that lies in mountain, valley, and stream, that was sold the first day of the exhibition, we have a sweet sample of domesticity from Sir George Harvey, P.R.S.A., designated 'A Girl Knitting.' The chief attraction here is the perfect simplicity of treatment. But then to be simple, and, at the same time expressive, is the prerogative of a high mind, and such real glimpses of home-scenes, effective without the least "foreign aid of ornament," are a severe test of artistic ability. Besides portraits, J. A. Houston throws out 'Bait' for inspection. There a fisher sits by his boat, while a young woman hands the nets. R. Ross, jun., merits a word of praise for his 'Last Rose of Summer,' an elegant *morceau*. 'The First Parting,' J. Davidson, is a truthful peep into childish emotions, implying delicate perception in the author; and 'The Village Green,' John Dun, is a delightful transcript of the golden age, when dancing on green grass is the spontaneous utterance of the spirit's buoyancy. J. P. Abercromby is very successful in 'Quite the Lady,' another child-piece where, under a worn umbrella, a small girl of mincing gait apes the airs and graces of maturity. But a deeper feeling is evoked by a choice product of the same hand, entitled, 'Those that seek Me early, shall find Me.' The atmosphere that surrounds these tiny heads is holy. A Bible is on the table before them, the toys that crowlike delighted them lie forgotten on the floor: the better light has shone upon these tender hearts, and as we look, we seem to hear the solemn words, "Out of the mouth of babes and sucklings Thou hast perfected praise." 'Days of Sunshine,' and 'Father Eustace,' establish R. W. Macbeth's claim to a higher position than heretofore in the scale of merit. And though the former may be rather too much *coulour-de-rose*, the tint is so far warranted by the theme, while in the latter the tone is suitably grave and becoming. William Proudfoot (an oft-recurring name) employs his faculties variously in landscape and figures. His interiors are carefully studied, as witness, 'Castle Warden' and 'Parlour and Nursery.' 'The Warrior in Time of Peace,' T. Edmonston, is an interesting view of the ship's cabin in port, filled by a heterogeneous assemblage enjoying an hour with their sailor-friends. In a kindred style of boon companionship we may class 'Merry Making in the Olden Time,' J. Gilbert, and 'St. Valentine's Morn at the Old Farm,' J. Michie; in both which interest and amusement is cleverly portrayed in diverse modes, corresponding to the age and character of the *dramatis personae*. We must not omit to mention Oswald Stewart's 'Man-at-Arms' and 'Hiring a Bravo,' spirited and healthy conceptions. Similar to these in treatment and suggestion, are G. Aikman's 'Moss Trooper,' and E. Kirkpatrick's 'On Watch and Ward,' to which we may fitly add, Gourlay Steel's 'Alarm,' painted in *tempera*, a hero of wit and mettle accompanied by his dog. We wot not whether the man in coat-of-mail, or the animal in coat of hair, shows the bolder front: both are fearless; let the enemy come on! Among lady artists, Mrs. Charette takes prominent rank as a delightful expositor of female grace and tenderness.

She possesses clear ideas of all the more delicate emotions of what her sex is susceptible, and knows how to illustrate them with taste and expression. This opinion is amply verified by 'A Disappointment' and 'In Doubt,' where the single figure in each tells her tale with earnest and beautiful truth. Miss M. Kerr paints well a Spanish damsel 'Going to the Bull-Fight,' though in the 'Belle of the Village,' one arm seems rather out of drawing. Miss W. Dunlop touches a chord of our far-off youth in 'The Absorbing History of Cock Robin,' and Miss MacWhirter shows talent in the "still life" of 'The Library Table,' where an old black-letter volume divides the interest with a superannuated coin, exposed in a faded silk case. 'Neapolitan Strolling Musicians' gives us a most favourable opinion of Miss J. Ramage; nor must we forget Miss S. Hewitt's 'Beggar Girl,' surely the pity "so sweetly invited" of the kind gentlefolks will meet its due response. George Manson's 'Milking Time' is a valuable addition to the water-colour department; and we are glad to know the talent of this young aspirant has been substantially acknowledged—the Royal Association for Promoting the Fine Arts having bought the picture. In respect of the portraits, *per se*, Sir Francis Grant, P.R.A., wins universal admiration for that of his daughter: it is easy, graceful, refined, and a model of clear, yet mellow, colour. Perhaps, next in order of merit, we might class a beautiful likeness of a 'Lady,' and another of a 'Boy,' by the late William Crawford. 'Beatrice, Rome,' and 'D. O. Hill, Esq., R.S.A.,' commissioned by the Academy to be placed in their collection, are admirable specimens of R. Herdman's vigorous brush. 'Portrait of the late R. S. Lauder, by himself,' is interesting, and N. Macbeth excels himself in his thoughtful and dignified impersonation of the Rev. Dr. Bruce. The face is a masterly compound of intellect and feeling. Otto Leyde, with much to approve in the *pose* as well as execution of his subjects, is occasionally faint and sickly in hue—witness, 'Mary Pitman,' and 'Annie Babington.' But the child sitting on a flowery bank, 'Summer-time,' is beautiful exceedingly. Then we have fine portraits by D. Macnee, a name illustrious in his own walk of Art—the most conspicuous being the 'Rev. Dr. Begg,' and 'Alex. Smollett, Esq., of Bonhill,' both presentation pictures. And Colvin Smith is here with his broad firm handling, and Mungo Burton, Hugh Collins, J. M. Barclay, Tavernor Knott, and a whole band of well-known favourites. Of Kenneth Macleay we note that he has been down among the Highlanders, and so he produces a host of Macphersons and Macsweens, chiefs, pipers, and retainers of all sorts and sizes, "by order of Her Majesty Queen Victoria."

In landscape-painting without doubt Sam. Bough has established in the last few years a high and still increasing reputation, and one thing we commend about him is that he patriotically chooses Edinburgh as the arena of his exhibitions. 'On the Solway,' is an outburst of genius in conception as in execution discernible at the first glance. That far-stretching distance of land and water, mingled almost imperceptibly by the receding tide over the vast sands, the immense herd of straggling cattle dubiously fording their way through the river, the whole canopied by a most fitful and solemn sky; these form a great and grand combination that arrest, holds, and fascinates the longer we gaze. This work the Royal Association

has purchased at the moderate sum of £180. There are two cattle-pieces besides: 'On the Solway,' by Peter Graham, which we took occasion to notice with much deserved praise in the London Academy last year; and, 'The Drove,' by Charles Jones. The latter is a dexterous and powerful rendering of brute life, but being literally nothing more, is scarcely sufficient to fill a mind athirst for an artistic treat. Waller H. Paton is an indefatigable student. "Scorning delights and living laborious days," his easel is ever yielding new fruits equally honourable to himself and delightful for us to contemplate. Though slightly inclined to exaggeration in the temper of his skies, his general style of working is harmonious and natural. Of his nine contributions, 'King's Cross' Point, Arran, is our favourite, purchased by the Association. 'Wolf's Craig' is a charming bit of moonlight, where the *chiaroscuro* is skilfully adjusted. A. Perigal is another diligent votary of the gentle craft; one of observation too, and unlimited painstaking, who goes daily on his way rejoicing in the steady pursuit of a congenial profession. Of the numerous results of his labours we incline most to 'A Peep of Loch Awe' and 'Evening on a Highland Loch.' The latter especially is well composed and exceedingly judicious in tone. But Mr. Perigal's masterpiece is certainly 'A Lowland River,' in water-colour; a scene of great natural beauty, soft and effective in treatment. John C. Wintour holds respectable rank in the roll of fame, albeit he is occasionally guilty of want of precision and clearness. His views of the Pass of Killiecrankie, by day and by moonlight, require study to bring out their intended effects, which, however, are satisfactory in the end. Were it not that private owners have kindly granted loans of his handiwork, we should have only one of J. Macwhirter's landscapes now in the galleries. "Could blows the blast across the moor" is so good that it gives us a shiver like incipient influenza. Of similar character is 'The Moor of Rannoch,' but 'Harvest by the Sea' is bright and blithe, suggesting peace and plenty. But come now with J. Farquharson into this old avenue of tall Scotch firs, through which the last glow of the red sunset is dreamily stealing. There is excellent and growing appreciation of Art in James Cassie, recognisable in each one of his contributions; more particularly in 'Twilight on the Moor,' a sweetly solemn scene, and 'Early Morning on the Tay,' soft, and dreamy, and cool. 'Lochaber,' A. Fraser, is wild and stormy, characteristic of the locality; while a 'Sunny Cottage, Spring-time,' is a feast to the eye, and redolent of happy hopes. Nor must we omit praise to D. O. Hill's companion views of Perth and Dunbarton, and the 'Old Mill' with the crescent moon gleaming on the romantic scene. We are indebted to Macneil Macleay for several pleasing pieces, not so purple in tint as some of them used to be. J. W. Oakes is charming in both his landscapes, particularly 'Chepstow Castle—Moonlight,' and Colin Hunter presents a striking bit of river scenery with 'Fern Gatherers' returning home.

The sculpture comprises forty-four examples. Of these the chief are a marble statue of the late Graham Gilbert, R.S.A., by William Brodie; a bust in marble of Professor Christison, M.D., and one of the late Dr. Robert Lee. The Angel of the Resurrection, *mezzo-relievo* in marble, and a Roman Contadina in marble, both good, are by John Hutchinson. Pet Marjorie,

exquisitely sweet, is by Mrs. D. O. Hill; a sketch model for a statue of Burns, by the same gifted lady, excellent in form, but somewhat idealised in feature; a clever figure in terra-cotta of Tubal Cain, George Lawson; a lovely expressive *alto-relievo*, 'Glaucus and Ione,' by W. Stevenson.

RAVENNA AND ITS CHRISTIAN MONUMENTS.

Of Ravenna, even more truly than of Rome, might Byron have sung:—

"She saw her glories star by star expire."

Most deserted of the many deserted cities of Italy, silent, proud, solitary, the sometime capital of the western empire, subsides amid her marshes and orchards into dignified decay. Singularly calm and grand is the quiet death of this old imperial city. "The Goth, the Christian, time, war, flood, and fire" have, indeed, left the marks of their ravages upon her pride, yet these are but as the furrows and silver hairs of venerable old age—witnesses of noble conflict and steadfast endurance.

The richest associations of Ravenna are of such ancient date, that the mediæval memories which seem still to pulsate in the dying splendour of other Italian towns, here claim no thrill of responsive interest. The pretty tide of cheerful modern life breaks choicely against the massive walls of stronghold, tomb, and temple; in the streets lie the sculptured sarcophagi of the mighty dead, now used as halting places for un mindful gossip. The stately temples, raised in the early days of Christendom with Roman or barbaric magnificence, lift themselves apart into the upper air, and attract few worshippers beneath their resplendent vaults of mosaic and marble. Around the city-walls spread the scanty orchards, the tracts of rice-field and swamp, whence the peasants of to-day gain their hard living. Farther still, on the eastern side, grows the impenetrable belt of pine-forest which parts the city from the sea that once floated navies to her walls. Such is Ravenna in the nineteenth century. To relate what she has been were to unfold the history of Italy; nay, to describe the rise and fall of empires, the growth and spread of Christianity itself. But the records of the last twelve centuries are so enwrapped in "the double night of ages and of her, night's daughter, ignorance," that we travel back through the history of Ravenna, as through a dark mountain-tunnel; keeping our eyes ever fixed on the glimmer of light at the farther end, we watch it broaden and brighten until at last we emerge into full day to find ourselves in a new land, and yet the same—Ravenna of the first six centuries after Christ, coveted, and fought for, by eastern emperor and barbaric conqueror, the richest and the strongest city in Italy, exalted even above imperial Rome.

It is with this period then, the first six centuries of the Christian era, we have to deal, for to it belong the grand monuments of Art which must claim our chief attention. Yet a slight historic sketch will serve to render more intelligible the Art-points on which we must dwell. The first stage in which Ravenna presents itself on the page of history is in transition from a mere Roman colony to an important sea-port, claiming, in course of time, the great harbour which Augustus built at the mouth of the Candianus. Around this harbour clustered the flourishing suburb of Classe, now indicated only by the old Church of S. Apollinare in Classe, raised in the sixth century on the foundations of a temple to Apollo. By the fourth century this harbour became filled by the deposits of the Po and its tributaries, and the self-sown forest of stone-pines sprang up between Ravenna and the retreating waters. Still the ample streams, diverted by Art, as Gibbon tells us, into numerous channels, were filled and emptied every day by the fresh tide, and the air of Ravenna, which was built, like Venice, on islands connected by movable bridges, was kept wholesome and pure. The Emperor Honorius, son of Valentinian, last ruler of the undivided empire, fled hither, as to

an impregnable stronghold, when hard pressed by Odoacer: here resided Galla Placidia, as regent for her son, Valentinian, until Odoacer made himself master of Italy. From one barbarian to another, from Odoacer to Theodoric the Ostrogoth, Ravenna passed, to fall, finally, under the haughty rule of Justinian's representatives, the exarchs, who sought to create of the city a second Byzantium. But the fortunes of war, then even more rude and various than now, brought the Lombards into Italy, and their king, Astolphus, into Ravenna, as the conqueror of the hour. Yet another change befel the proud city of the exarchate. Pope Stephen III. successfully invoked the Franks against his Lombard enemies: Ravenna, with the exarchate and other territories, was handed over to the Papal See, and Rome saw her rival humbled at last. From this time forward the glory of Ravenna waned dim; ecclesiastical ambition and aristocratic pride struggled for the upper hand, and the city, like its neighbours, became a field for the changeful fortunes of faction. In the thirteenth century the family of Polenta enjoyed an ascendancy immortalised by Dante. The Tuscan Virgil is buried in Ravenna, and his memory casts a light over this vexed page of her history.

"Happier Ravenna! on thy hoary shore,
Fortress of falling empire! honour'd sleep
The immortal exile."

The short period of Venetian rule during the last republic, infused, for the time, fresh life into the city; since then successive Papal, French, and Austrian rule have only brought change of misfortune.

Under "Italy united," a twister of hope seems to rise among the old walls, and the people are looking for some faint indication of better times flushing the far horizon. We shall see what railways and progress may do yet for the prosperity of modern Ravenna. The thought is pain and grief to all those poetical and artistic sympathies which find in the decayed grandeur of the city delightful subject for æsthetic musing. Let us hasten then to traverse the grass-grown streets, and visit the ancient monuments ere "improvements" deface their beauty, and civilisation bring the clatter of the modern world to mock their eloquent silence.

Dr. Wiseman has said "Ravenna has but one antiquity and that is Christian;" and, doubtless, it is in her Christian temples that Ravenna may chiefly boast. No less than fifteen date their foundation from the fourth to the eighth centuries. The chances of war, which have left scarcely a vestige remaining of the massive fortress, or the palatial residence of kings, exarchs, and prince-bishops, have yet spared the stately fane which Galla Placidia, Theodoric, and Justinian raised to the glory of their faith. Some, it is true, have been despoiled, desecrated, or destroyed. The taste of the later Renaissance has, with profane hand, defaced where it sought to adorn; still the grand Basilicas, S. Apollinare Nuovo, and S. Apollinare in Classe, S. Vitale, the Mausoleum of Galla Placidia, the two Baptistries, and the archiepiscopal chapel retain their pristine form, their columns of eastern marble, their precious mosaics. The most ancient foundations in Ravenna, according to Labarte, are the four last enumerated, together with the Basilica of S. Ursus, and the churches of S. Giovanni Battista and S. Giovanni Evangelista. The cathedral was "restored" in the eighteenth century, beyond recognition of its first estate. The adjoining baptistry, raised by Archbishop Ursus at the end of the fourth century, was, according to an old inscription, rebuilt and redecorated between 449 A.D. and 563 A.D. by Archbishop Neo. The completion, therefore, occurred during the rule of Theodoric, who, though himself an Arian, exercised wise forbearance towards the orthodox party. This baptistry is an octagonal building covered by a cupola, on the summit of which is an old iron cross of the seventh century. The mosaics that line the cupola and cover the spandrels of the arches are dated by Kugler to be the earliest mosaics of the fifth century now extant. Labarte, however, places them later than those in the Mausoleum of Galla Placidia, to which, in point of Art, they are

certainly, to our thinking, inferior. The general design has as centre the baptism of Christ, by S. John, a nude figure, while a river-god holds the napkin which in later Christian Art is presented by angels. Around this circular group are ranged the twelve apostles; lanky figures, with small, though not inexpressive, heads, draped in gold and white mantles (not exactly folded after fashion of the Roman toga, as in work of Justinian's time), and bearing crowns in their hands. Below the apostles is a zone containing altars, thrones, and tables supporting the open books of the Gospels. On the arch spandrels are large golden and olive-green arabesques and figures of prophets on a blue ground. The whole effect of this canopy of pictured stone struck us as gorgeous, yet barbaric. The *tesse* used seem unusually large, and the scheme of colour, though rich and broad, lacks the iridescence of some later work.

While we were, one day in September last, standing beside the enormous baptismal vase in the centre, a little party of Italians entered, and we became involuntary witnesses of the latest admission into mother church within the walls of the ancient baptistry, where we were told all the children of Ravenna have been baptised from time immemorial. The poor infant in question was sadly ushered into the Christian fold; the chill of centuries seemed to fall upon the little party; father and sponsor looked frightened, the young mother drooped pitifully; only the bustling godmother was equal to the occasion, and she and the sallow priest handled the infant about, and gabbled question and answer in a perfunctory way, which took all sacred significance from the ceremony. The severe figures in the cupola above seemed to frown ominously, and we felt relieved when the last answer dismissed us into the warm sunshine outside.

In the Mausoleum of Galla Placidia, built by her in 440, A.D. and now dedicated to SS. Nazaro and Celso, we found a mosaicist at work repairing the mosaics. This little chapel is perhaps the most perfectly preserved of all the monuments in Ravenna, though despoiled of the marble slabs which faced the lower walls, and left to gather dust and damp discolouration as it may. It is built in form of a Greek cross, the aisles terminating in wagon-roofs, the centre raised and arched over. Here still stand the marble sarcophagi of Galla Placidia, of her husband Constantius, and her brother, the Emperor Honorius. Through the hollow altar of Oriental alabaster, the morning sun finds its way and sheds a golden mystery about the dim chapel, and ancient tombs. Walls, arches, vaulting are covered with mosaics. The east end is filled by a remarkable composition, one, as far as we know, peculiar to this chapel; Christ, attired in flowing white drapery over a blue robe, with cross borne over the right shoulder, hastens to thrust into a flaming grate the heretical books which he holds in his left hand; beyond the grate stands an open cupboard containing the orthodox Gospels. The figure of Christ is full of vigour and strongly expressed movement. How the heat of controversy, raging in the fifth century, is indicated by this picture, in which the orthodox party have, as it were, stamped indelibly in stone an everlasting *anathema* against the Arian heresy! We turned with relief from such vindictive impersonation of Christ to the famous 'Buon Pastore' over the western entrance. The Good Shepherd is here represented as a beautiful, beardless youth, with curling brown hair, seated amid rocks, grass, and flowers, robed in a golden tunic confined with blue bands and a red mantle. His sandalled feet are simply crossed; with the right hand he touches tenderly the face of one of the white lambs that surround him; with his left, holds a golden cross, as a shepherd his crook. The easy attitude, rounding of the limbs, and cast of drapery mark the Art of this mosaic as essentially classic, or Roman; the type of face reminds us, though rudely, of a young Apollo. Yet the whole spirit of the composition is eminently tender and Christian.

To continue our description: round the centre vault are ranged prophets of the elongated meagre type, robed in white togas; between

and below them is a vase with sipping birds like the famous Pliny doves. In the centre golden evangelistic symbols surround a golden cross, the ground being dark blue with golden stars. On the transept lunettes upon deep blue run gold and green arabesques and vine-like foliations, with stags caught in the branches. Elaborate bands of foliage and flowers, and others of simpler pattern form a general framework, while the vaulting of the western arch is richly filled with flower-like stars and rose-filled circles in white, black, gold, red, green, and shaded blue, upon deep blue ground—one of the best pieces of decorative mosaic in Ravenna.

While we crouched at the foot of the alabaster altar making notes, the mosaicist tinkled away with his little hammer at the 'Buon Pastore,' fitting leisurely side by side the tiny cubes that had seen fourteen centuries roll over Ravenna, and the new tessera just issued from Salviati's manufactory at Murano. The repairs could only be carried on, said the grey-haired Italian, for a few hours in the morning, when the light found some entrance into the dark mausoleum. It transpired further that the Italian Government, stirred to unwonted vigour by a report that the English Department of Science and Art had commissioned a copy of the Good Shepherd, straightway entrusted to Signor Kibel the repair of the mosaic, which, but for this fortunate fit of jealousy, might have fallen to pieces unobserved.

Leaving the mosaicist to his work, we pass out of the chapel and through the quiet streets to the basilica, built for his Arian bishops by Theodoric, about 500 of the Christian era. To the time of the Gothic king belong the stately pillars with their double carved capitals; but, although documentary evidence proves him to have sent to Rome for skilful workers in marble and stone to decorate his basilica, yet the mosaics which line the walls of the centre aisle are said, on authority, to have been added by Archbishop Agnellus, who consecrated the church to the orthodox faith, under dedication to S. Apollinare in 566 A.D. Nothing could well be more impressive than the first sight of this grand basilica, with its grey, age-worn marbles, and its long procession of saints and martyrs, that seem above the arches eternally pacing onward towards the east. These friezes probably inspired Paul Flandrin in his work at St. Vincent de Paul, Paris, and may serve as text for like decoration for centuries yet.

On the southern side four-and-twenty saints draped in gold and white, and bearing crowns in their hands, leave the city of Ravenna, and file in solemn order through palm trees and over flower-strewn grass towards the enthroned Christ, who, wearing regal robes of purple and golden russet, receives them with hand outstretched in benediction, while four angels with mighty purple wings, holding wands, guard the throne. On the opposite side issues from the walls of Classe a procession of twenty-one virgins, also clothed in white and gold, bound with jewels, and bearing crowns as offerings in their hands. At their head the three kings, dressed in barbaric splendour, seem to rush forward towards the dignified Madonna, who sits in state with the Child upon her knees, raising a hand in blessing, yet immobile and severe, guarded as the Christ by winged ministers. Above the frieze are figures of apostles and saints, the sacred doves and vase, but of later date and inferior Art. The head of Christ in this mosaic is of older cast than the 'Buon Pastore,' but still youthful, with curling hair and beard: the figures generally show less animation than those in the mausoleum, the draperies are heavier, the colouring more monotonous; but the faces are expressive, the whole effect noble and severely harmonious.

The mosaics in the so-called baptistery of the Arians, now Sta. Maria, in Commedia, repay careful inspection, as marking gradual deterioration in the Art-quality of mosaic work towards the close of the sixth century. The decorations of the metropolitan chapel are fine in colour, and for inventive fancy resemble those in S. Vitale, to which we must now hasten. This most eastern in character of the Ravenna churches was commenced in 542 by St. Ecclesius,

and consecrated, in 547, by S. Maximin, Archbishop of Ravenna, under especial patronage of the Emperor Justinian. Thus its decorations date earlier than those of S. Apollinare Nuovo, which were set up in 566, A.D. S. Vitale, built in imitation of Justinian's favourite Sta. Sofia at Constantinople, is an octagon of singularly musical proportions, crowned by a dome. Unfortunately, tasteless decorations of modern time jar upon the costly simplicity of the first design; the fine marble columns with carved capitals remain, however, intact, and the entire vaulting and walls of the principal tribune still glow with gorgeous mosaics. The subjects are too numerous for detailed description. In the apse, Christ, here for almost the last time depicted in ideally youthful aspect, is seated on the globe between two archangels, St. Vitalis and St. Ecclesius. On either side the choir the institution of the Eucharist is symbolised, principally by pictures of Abraham entertaining the angels, the offering of Abel, the sacrifice of Isaac, and the benediction of Melchisedec. Below these sacred subjects are complimentary compositions to illustrate the patronage of the emperor. On one side Justinian and his court advance with gifts to meet St. Maximin; on the opposite wall the Empress Theodora and her ladies bring their offerings to the church. In the vault we greeted again the beautiful design so recently seen at Torcello, four angels standing on blue globes, who support with upraised arms a circle that encloses the symbolic lamb; on the flat of the choir arch are medallions of Christ and the apostles. Among the figures which fill the remaining space certain floating angels seem to us to have suggested the angelic forms of the modern German spiritual school. These various subjects are united by borders and compartments of arabesque, foliated ornament, and fanciful patterns, among which birds and strange creatures are interspersed. The colouring of this decorative portion is especially subtle, yet gorgeous, and in its lustrous commingling of blues and emerald greens, rose-red and gold, can find no analogy save in the eye of the peacock's tail with its surrounding spires of bronze gold. The treatment of the various figure-subjects is remarkably vigorous, naturalistic, even rudely dramatic. The attempt to render natural objects, especially in the entertaining of the angels by Abraham, suggested to us forcibly the so-called Pre-Raphaelite mannerism of a recent day. These trees, meadows, flowers, birds, and animals, with their enlarged detail and bright crude colour—this palpable struggle of tenderness for natural beauty and sense of natural symbolism with the mummy cloths of effete tradition, all are points of contact between nineteenth-century retrogression and sixth-century progress. To the antiquarian these mosaics of S. Vitale are especially valuable for contemporary portraiture and costume; to the artist their harmonious colour must be a perpetual delight.

But S. Vitale has kept us too long, for we must take a circuit round the town, and be on the Campagna before the September sun is down. We may drive past the palace of Theodoric, now converted into a brewery, though the sarcophagus of the great Goth lies at the entrance portal to deprecate such indignity, past the little port where the chief activity of Ravenna buzzes busily among the ships in the Venetian canal, and so out over the rough roads to the Mausoleum of Theodoric, massive, circular, built by the proud Ostrogoth after pattern of Roman Hadrian's resting-place, but now standing desolate amid mud and brambles, its lower story flooded by water. Back through the town again we drive and through the Porta Alberoni to traverse the lane-like roads, skirt the poplar-shaded river Ronco, and so out upon the Campagna-like fields. Here we come suddenly upon the lonely Church of Sta. Maria Porta fuori, with its lofty round tower, built on the foundations of the ancient *pharos*, or lighthouse. In the twelfth century Bishop Onesto escaped shipwreck, and erected this church in votive gratitude on the site of the old harbour. Inside, within a chapel, are frescoes which tell the tale of the shipwreck and the church, and in the choir other frescoes of the Gospel narratives, all painted by Giotto and

his scholars, and full of sad-eyed earnestness still in their decay. Half a mile from Sta. Maria we strike the Rimini road, and drive onwards between the marshy rice-fields, streaked with purple and emerald, where the stagnant pools are starred with white water-lilies. Groups of ragged, picturesque peasants meet us, happy families of men and women, children and mules, all trotting together *en masse* back to Ravenna, before the evening miasma rises. Such wayfarers grow fewer, and thus we reach alone the grand old Church of S. Apollinare in Classe—Classe, once the thriving suburb of the city, now solitary with the forlorn solitude of a place that, long ages ago, teemed with human life, but has been folded in silence for centuries.

The evening sunlight slants but a little way into the dim church; the sound of voices is muffled in the mist-laden air; the stately ranks of *cipollino* columns are streaming with damp; about the altar in the central aisle the foot leaves a print on the moist pavement. But above, in the Tribune, the pictures on stone, "painted for eternity" fourteen centuries ago, keep their glow of colour, and shine in perpetual spring of emerald green. Authorities tell us, and, doubtless, truly, that these mosaics in S. Apollinare in Classe, which date between 676 and 677 A.D., show a decadence in Art, and betray the numbing influence of a servile imitation of dead tradition, the adoption of a symbolism fraught with idle pride and empty fancy. Yet the grand vaulting asks for no excuse. In the centre, amid trees and green pasture, S. Apollinare stands surrounded by his flock; above, Moses and Elias float as half-length apparitions on each side of the Christ, a half-length figure on a jewelled cross; above again, the mystic hand, symbolic of the Deity, parts the red rifts of cloud. Below, on the lower walls, are four Bishops of Ravenna beneath canopies; the sacrifices of Isaac and of Melchisedec in one group, and Constantine granting the privileges to the Church. On the arch of the Tribune are a half-length of Christ, the Evangelistic symbols, the faithful (as sheep) advancing toward Christ, palm-trees, and, lastly, two grand archangels in purple and gold with purple wings, bearing flags of victory. Above the arches of the central aisle is a series of medallions, portraits of archbishops of Ravenna, painted in imitation of the original mosaics, which were destroyed by Sigismund Malatesta, Lord of Rimini. On the spandrels of the arches are depicted the Christian symbols, from the monogram to the Good Shepherd. The whole scheme of decoration, as Kugler remarks, exemplifies the glorification of the Church of Ravenna, and indicates its ambitious claim to rival the Church of Rome. Moreover, this interior is the only perfect example extant of the ancient mode of decorating throughout by pictures and symbols.

Altogether, in its solitary grandeur, S. Apollinare in Classe is the most impressive monument left us of those early Christian days, when the Church, yet instinct with apostolic zeal and sanctified by the blood of martyrdom, was the civiliser of mankind, a light in waste places, a messenger of love and peace to the barbarian, an upholder of the supreme kingship of Christ amid the pride of imperial courts. Around this ancient basilica spread the mournful marshes; beyond stretches far away for miles the pine-forest, already old when sung by Dante. There the serried ranks of mighty stone-pines lift their massive heads into the light of heaven, while beneath is gloom, tangled thicket and mystery of wild underwood, where serpents lurk beneath the flowers.

"The woven leaves
Make network of the dark blue light of day,
And the night's noontide clearness mistlike
As shapes in the weird clouds.
Through the wood
Silence and Twilight here, twin sisters, keep
Their noontide watch."

A river enters the forest from the city side, and winds its secret way through gloom and shimmer to the coast. In its low-voiced murmur fancy may hear sorrowful messages from deserted Ravenna to the far-off sea that once rolled at her feet.

AGNES D. ATKINSON.

PICTURE GALLERIES OF ITALY.—PART XIV. GENOA AND MANTUA.



B. STROZZI.

G. B. PAGGI.



GENOA, as we remarked last year, when writing of the picture-galleries of the city, cannot claim to have founded, or even reared, a school of great painters. What it possessed originated about the early part of the sixteenth century, continued for a little longer than a century and a half, and then almost entirely disappeared. Only a few artists succeeded in gaining a reputation sufficient to rescue their names from the oblivion to which a very large number of the painters of Italy

have long since been consigned—so far, at least, as to any desire for the acquisition of their works; unless, it may be, as simple records of their school and time. The two artists, whose portraits appear at the head of this page, may be placed among the more eminent men of the Genoese school; yet, strange to say, few of their works are now to be found in the city, or, in fact, anywhere else. This may be partly accounted for because they rarely painted easel-pictures, and also because large portions of their lives were passed elsewhere, and their works have perished.

BERNARDO STROZZI (1581-1644) was born in Genoa. He acquired the names of *Il Prete* and *Il Cappuccino*, from having entered the religious order of the Capuchins. According to Lanzi's statement "he left the cloister, when a priest, to contribute to the support of an aged mother and a sister; but the one dying, and the other marrying, he refused to return to the monastery; and being afterwards forcibly recalled to it, and sentenced to three years of imprisonment, he contrived to make his escape, fled to Venice, and there passed the remainder of his days as a secular priest." Later biographers state, that after residing some time in Venice, he returned to Genoa; and this seems to be probable, for on no other hypothesis can be explained the number of works he executed for that city, such as the great picture of Paradise, in the church of San Domenico, and many others in the mansions of the Genoese nobles. In the Palazzo Pallavicino are two excellent specimens of this painter: one, 'The Virgin Praying,' is especially noteworthy. Strozzi studied under Pietro Sorri, and has always had the reputation of being a fine colourist: it is probable that he acquired this quality in Venice. "When placed in a room of excellent colourists," says Lanzi, "he eclipses them all by the majesty, copiousness, vigour, nature, and harmony of his style. . . . He is esteemed the most spirited artist of his own school; and in strong *impasto*, in richness and

vigour of colour, has few rivals in any other; or rather, in his style of colouring, he is original and without example." In Novi and in Voltri, Strozzi painted various altar-pieces.

GIOVANNI BATISTA PAGGI (1554-1620) was born at Genoa, of noble parents, who tried in vain to dissuade him from adopting Art as a profession; but the impulse of his genius, shown at an early age, was too strong to be restrained by parental, or any other, authority, and he became a pupil of Luca Cambiaso, who may be termed the father of the Genoese school. "He was highly accomplished in literature, and his various attainments in poetry, philosophy, and history, served to aid him in the composition of his pictures." He had acquired some reputation in Genoa, when a quarrel, in which he had the misfortune to kill his antagonist, compelled him to quit the city. Paggi fled to Florence, where he resided twenty years, and imbibed much of the vigorous manner which, at that period, animated the Lombard school. The principal works left by him were a 'Holy Family,' in the church of Degli Angeli; an incident in the life of Santa Catherine, of Siena, in the cloister of Santa Maria Novella; and a very large composition, 'The Transfiguration,' in the church of St. Mark: all in Florence. In the Certosa, at Pavia, he painted three pictures illustrative of the passion of our Saviour. Lanzi says he adorned "his native city with beautiful works in the churches and in collections;" and he specially points out two pictures in the church of St. Bartolomeo, and 'The Murder of the Innocents,' in the Palazzo Doria; but we can find no reference to them in any record of existing works in Genoa.

In our notice last year of the principal features in the *Palazzo Brignole*, we directed attention to Carlo Dolci's 'CHRIST IN THE GARDEN OF GETHSEMANE': we now introduce an engraving of this most impressive composition. The description formerly given need not be repeated.

Another picture, to which reference was made at the same time, is Vandyck's 'YOUNG DURAZZO,' in the *Palazzo Durazzo*. This great Flemish painter made good use of the time he passed in Genoa; he found ample employment both in painting portraits of the nobility and in decorating their mansions and the churches of the city. The portrait of the young Genoese patrician bears, in its general treatment, a great resemblance to some Vandyck painted of the children of our Charles I., which are familiar to most of us. It is known among connoisseurs by the title of 'The White Boy,' from the dress of white satin.

MANTUA, says a modern French writer, "whose praises were in olden time sung by the poet of the *Georgics*, is now, with its ramparts, its fosses, and its bastions, little else than an isolated

barrack in the midst of an artificial lagune formed by the waters of the Mincio. Mantua has only memories—memories almost exclusively literary and artistic. Like the greater part of the cities of Italy, by turns Etruscan, Gaulish, Roman, Republican, French, and lastly Austrian, filled with soldiers and artillery,

this city, if we could only separate from it Giulio Romano and his works, would be but the strongest place in Europe; that is to say, the most dreary city in the world.

This is not a pleasant picture of a place which the genius of Virgil immortalised, and Dante left not unsung; and yet, from



CHRIST IN THE GARDEN OF GETHSEMANE.
(Carlo Dolci.)

an Art-point of view, it is only too truthful. Still, Mantua boasts some fine examples of architecture; and in the *Museo Antiquario* are numerous remarkable specimens of ancient sculpture. Whatever it has to boast of in the way of painting, and

also in much of its architecture, is due to Romano. "This city is not mine," said his patron, Frederigo Gonzaga, Duke of Mantua, "but it is Giulio Romano's." It is of him alone that we have now to speak; yet but briefly, for our space is limited.

GIULIO PIPPI was born in 1492, in Rome, and thus acquired the name of ROMANO, by which he is almost universally known. He had received a liberal education, but his taste led him to adopt painting before any other profession. In 1508 Pope Julius II.



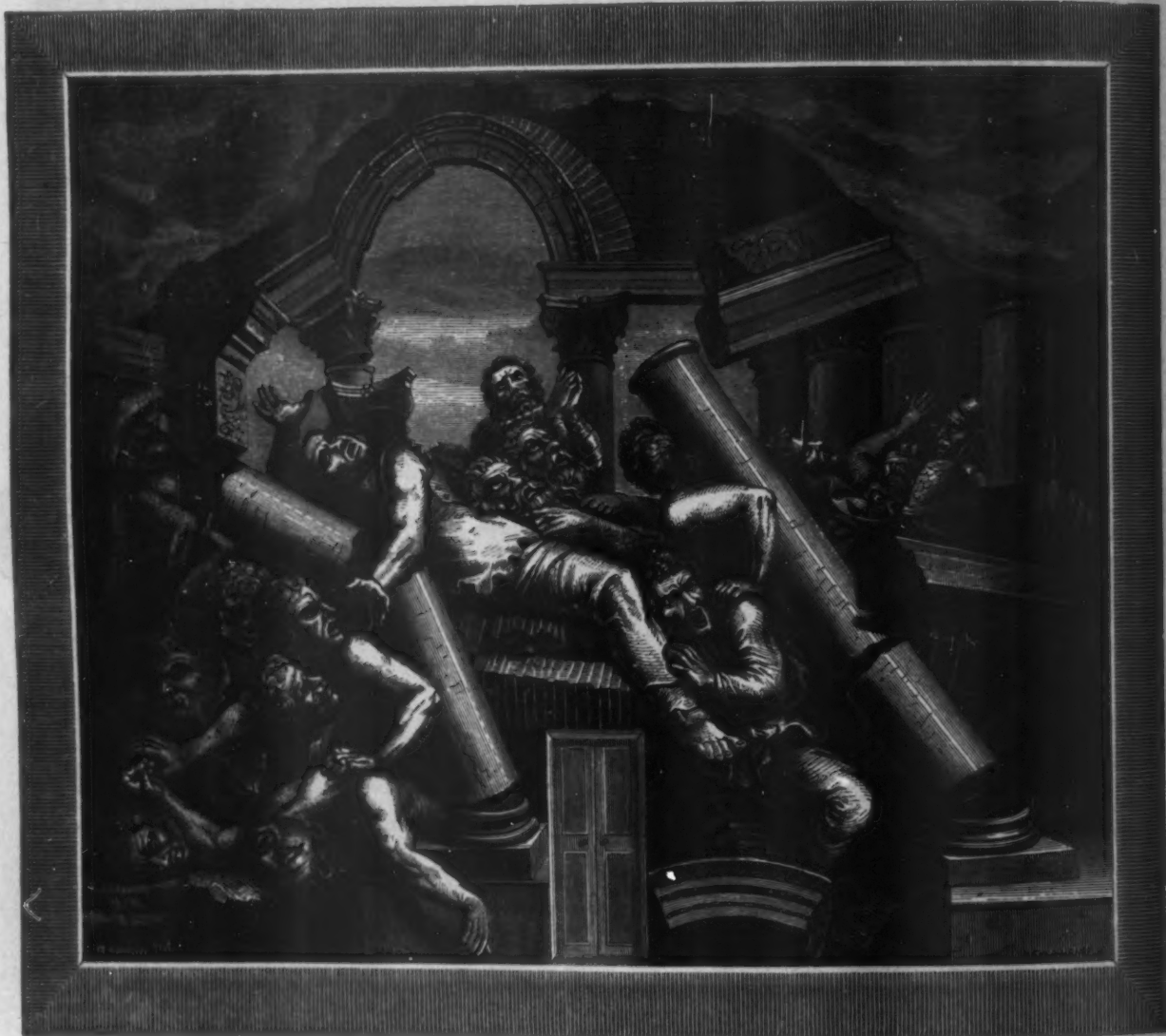
THE YOUNG DURER.
(Vandyck.)

invited Raffaele to Rome, where the great master soon found himself so extensively engaged that he deemed it necessary to establish what may be called a school of artists whom he might educate to carry out his designs, especially in the decoration of

the loggia of the Vatican. At the age of seventeen young Pippi was placed under him, and soon acquitted himself so much to the satisfaction of Raffaello, that he was entrusted with the execution of many important works in the Vatican. On the death of his master, Romano went to Mantua, and here he had abundant opportunity of giving free scope to his natural genius, "which inclined rather to the bold than to the beautiful, and induced him more to adopt the experience acquired by many years of application than his own knowledge of nature and of truth." Not only as a painter, but as an architect, he rendered efficient service to Gonzaga; for the buildings of the city having suffered great damage from the frequent overflowings of the river Mincio, Romano was employed to reconstruct a very large number of them, and became, as it were, a new founder of Mantua. Among the principal edifices erected from his designs, and under his

superintendence, the *Palazzo del Te*, a short distance from the city, is the most important: we have used the word "erected;" this is not absolutely the right term; but he so entirely remodelled the old palace as almost to entitle his work to the appellation of a new edifice. Externally, says the writer we have previously quoted, "the majestic regularity of its architecture contrasts in a striking manner with its brilliant boldness."

In the interior decorations Romano showed vast fertility of invention combined with infinite resources in adapting means to the end. The three principal saloons are the "Chamber of Horses"—portraits of Gonzaga's stud; the "Chamber of Psyche," and the "Chamber of Giants," the last is the most celebrated. "It was the misfortune of Giulio," says Lansì, "to have the touches of his hand in his labour at the *Te* modernised by other pencils, owing to which the beautiful fable of Psyche, the moral



THE FALL OF THE GIANTS.

(G. Romano.)

representations of human life, and his terrible war of the giants with Jove, where he appeared to compete with Michael Angelo himself in the hardihood of his design, still retain, indeed, the design and composition, but no longer the colours of Giulio." Surrounded by a *cordon* of statues painted most illuſively, and surmounted by a series of bas-reliefs representing the labours of Hercules, the "Chamber of Horses," with a fancy that was at the time a homage to the taste of Frederic de Gonzaga, "a great hunter and a noble chevalier, shows portraits of the favourite horses of the duke, striking in their resemblance, and even yet, as it has been remarked, full of life."

The "Chamber of Psyche" has much worthy of attention; much, also, that is objectionable in point of taste. The mythological fable is, for the most part, represented with a freedom of interpretation too literal to be agreeable to any delicately-minded

spectator of these frescoes: some, however, are less objectionable. The "Chamber of the Giants" is so called from its containing a large fresco, representing the combat of the gods and the Titans, in a kind of panoramic picture covering the walls, the vaulted ceiling, and the returns of the doors and windows; all is painted on a scale truly gigantic, as may be inferred from some of the figures measuring more than 12 feet in height. An idea may be formed of the style in which this huge composition appears from the passage here engraved under the title of 'THE FALL OF THE GIANTS': that the whole is the work of no ordinary genius cannot well be denied.

There are many other examples of this painter, both in the *Palazzo del Te* and elsewhere, in Mantua and its neighbourhood, but we have no space for special reference to them.

JAMES DAFFORNE.

NEW BRITISH INSTITUTION.

FIRST SPRING EXHIBITION.

THIS new project opens well. The purpose, we are told, of "the New British Institution, like that of its predecessor in Pall Mall, will be to provide artists of merit, not within the academic body, with means for placing many excellent works before the public, for which space, or, at least, prominent space, could not be found in the principal exhibition of the year. It will also enable Members and Associates of the Royal Academy to exhibit works they may not desire to reserve for their exhibition at Burlington House." The constitution of this new association has some novel and wise provisions. Thus, the committee for selecting pictures and arranging the exhibition is elected by the artists who send in the works, and no exclusive rights are reserved for any privileged class. Again it is provided that "no more than two works by any contributor will be placed, and no greater number will be received." A guarantee fund has been subscribed to cover the expenses. The gallery taken is in Old Bond Street, seven doors from Piccadilly, and though the size is comparatively small, the proportions are good, and the light excellent. The number of pictures hung is 211, and the space being limited, the size of the works admitted is modest; but the quality must be conceded to be unusually high; indeed, but few indifferent products have found a place. The rule which restricts each contributor to two works has also had the effect of making the collection remarkably varied—a result which may be judged from the fact 176 artists are represented within these circumscribed quarters. The hanging committee elected by the contributors is as follows:—T. J. Gullick, W. C. T. Dobson, C. Lucy, J. Archer, M. Anthony, J. Hayllar, and W. Gale; and they have shown not more partiality for their own performances than might be expected, considering the weakness of human nature. The catalogue comprises some capital names: among the contributors we note T. Faed, R.A.; F. Goodall, R.A.; P. F. Poole, R.A.; F. R. Lee, R.A.; A. Legros, R. S. Stanhope, R. Lehmann, H. Wallis, and Peter Graham.

The above Royal Academicians, fortunately for "outsiders," in whose interests the exhibition is primarily set on foot, do not usurp much space, but their contributions, if small, are choice. Specially we would mention a 'Sheik's Son' (11), a fine, firm, bust-like head, by F. Goodall, R.A., rich and deep in colour, and scarcely unworthy of Giorgione or Bellini. Also, by the same artist, 'The Potteries—Old Cairo' (55), sketched in 1859, and painted 1870, is most artistic: in colour and tone it has much in common with French painters who have made Algiers their sketching ground. Likewise, not for many a day have we seen, by P. F. Poole, R.A., a more charming little figure than 'A Welsh Peasant Girl' (52). The touch has greater crispness, and the drawing more precision than the artist has led us to look for of late. Another gem in its way is a simple, rustic 'Fisher-Girl' (10), which has more finish and completeness than T. Faed usually cares to throw into his work. Also improvement, especially in the flesh tints, we see in Mr. Dobson's peasant girl, 'Vergiss-meinnicht' (26). This artist seldom fails in refinement or tenderness. Some amendment of faults of long standing may be also recognised in 'The Bee-Master' (35), by W. Gale. Also somewhat foreign to our school, by merit as by demerit, is Mr. Scott's 'Household Gods; Rome, A.D. 160.' A young Christian woman breaks in upon pagan sacrifice at a domestic altar: her form is graceful, her mien firm, pure sibyl-like, as if sustained by a divine strength. Other of the figures want delicacy, especially in handling; altogether the thought is better than the execution. The painter, who is a poet, expounds by his pen his picture in stanzas, which open with these lines:—

"Here face to face the New Faith meets the Old;
The New with its restless hopes of life
Beyond this transient wine-feast and this strife,
The New, god-guided from the world . . ."

An unusual number of foreign artists are present, much to the advantage of the exhibition. A post of honour has been assigned to Professor Verlat, of Antwerp, in years past a scholar of M. de Keyser. Verlat, an officer of the order of Leopold, is an artist of versatility. In the great exhibition in Paris he displayed his varied powers by a bear hunt, a dead Christ, and 'The Virgin and the Infant Jesus.' A replica of the last picture, which belongs to the Empress of the French, is the work now exhibited in Bond Street. Verlat did not obtain in Paris any recognition of his talents, which, however, it will be seen by the work before us are considerable. This, indeed, is above the average of modern "Holy Families;" compositions which at the best are apt to be anachronisms, traditional and conventional in style. The figure of the infant Christ is here exceptionally good; the modelling of the limbs could hardly be better. Above this holy family hangs a masterly work by A. Legros, 'Le Joueur de Violoncelle' (30). Simple is the treatment, the masses broad, the colour sobered down to quiet harmony. The treatment altogether corroborates a remark we have recently made, that this artist is giving pleasant mitigation to a somewhat rude manner, which at length bids fair to accord sufficiently well with English tastes. Besides, it is well to remember that our native school is likely to receive benefit from contact with these styles of the Continent. M. Lehmann, though a foreigner, has almost become naturalised among us; his 'Portrait of a Lady' (149), is of usual refinement and delicacy: the artist, though still smooth and waxy, is improving in flesh-painting. H. Dauriac, an artist of Antwerp, not selected for the Paris International Exhibition, would seem to emulate the manner of Banguet. 'La Jeune Veuve réant à son nouvel Hymen' (119), is a work of something more than promise. Bacani's 'Principessina' (144), has some of the merits and many of the defects of the schools of the south of Europe; among the defects are ill-defined form and dirty colour. The same artist is much more felicitous in 'Souvenir d'Italie' (92); the deep shadow of foreground and figures set against a brilliant sky is a poetic thought, eminently effective, though not entirely novel: we have a French lithograph which has the same management to better account. G. Castiglione wants sobering down in the 'Pet Bird' (79), yet in another picture (177) the dress of a lady and the cover on a table are capitally painted. The gallery contains full twenty foreign works: there is, in fact, in all exhibitions a growing tendency to find room for continental pictures.

'The Forced Abdication of Mary Queen of Scots, at Lochleven Castle' (87), by Charles Lucy, is an attempt at history sufficiently careful to be commendable. The intention is good though the figures are feeble. Near at hand is an equally quiet and unobjectionable picture, 'Bringing Home the Heather' (88), by J. Archer. More assailable is the style of J. Hayllar: 'The Wounded Finger' (170), includes a figure, which, by its naturalism, is comparable to the studies of Erskin Nicol; and 'Rosy Slumber' (124), a child's head shining out from white bed-clothes, may have been suggested by Millais. Mr. Hayllar is often in want of new ideas, and he would be nearer the success to which his talents point, were he less strenuous in enforcing effects that depend on nothing more subtle than violent contrasts.

Modern mediævalism and pseudo classicism are not so rife within these rooms as in some other places. Plain common sense seems to have here put a stop to strange vagaries, save the 'Song Arion' (211), by R. Bateman, and 'Spring Time in Spain' (208) by J. W. Inchbold. Both these grotesque abortions are, though quite unintentionally, of the nature of comic Art. Much more favour we are inclined to show to Mr. Stanhope's 'Ariadne' (9), which, though peculiar, is poetic. The artist produced the same figure in water-colours at the Dudley Gallery a few seasons since. Such a work might have been exhumed at Pompeii; it scarcely in any way holds relation with the Art of modern times, and this remark we make not wholly to its disparagement.

The landscapes are about on a par with the figure-pictures. F. R. Lee, R.A., contributes 'Over the Wooden Bridge and through the Wood' (5), a small sylvan scene which, painted ten years ago, has merits we never now expect to find in his large landscapes on the line of the Academy. The three brothers Linnell—dating, as usual, from Red Hill, Reigate—are present. W. Linnell's 'Study in the Fields' (46), has a grand passage of golden corn, and the figures, as habitual with this family of painters, are fine in intention, and lustrous in colour. 'The Vale of Neath' (75), by the brother J. T. Linnell, is falling to pieces: it wants bringing together. J. Danby's 'Cast Away' (122), will be recognised at a glance. It is a pity when whole families possessing patrimonies of hereditary genius cannot vary the old tune, though melodious. 'Through the Woods and over the Mountains' (138), by Alfred W. Williams, might be mistaken for a Linnell. It is long since C. J. Lewis has given better fulfilment of his former promise than in a flowery meadow-woodland scene (135), which he kindly elucidates by poetry. The flowers, the sheep, and the general tangle of herbage are woven into a brilliant tissue of beauty. Yet the picture is scattered and incoherent, the flowers in the foreground are gigantic, while the distance is thrust in on the scale of a miniature. Mr. MacCallum, who has repeatedly complained of ill-appreciation in the Academy, has here found compensation in a place on the line for 'The Cedar Grove, Chiswick' (128), a work sombre, shadowy, solemn, though not free from a blackness which the painter fails to relieve sufficiently by reflected lights from the sky upon the leaves. 'An Old Kiln' (86), by E. S. Rowley, is conscientious; as also a 'Study from Nature' (34), by A. Ortman, an artist evidently trained in foreign schools of landscape. 'The Medway' (70), by Hubert de Lyoncourt, is also one of the many examples of continental styles within this room: the manner is allied to that of Rousseau. W. Holyoake paints a scene in a beech-wood, which, though wanting in study of detail, is commendable in the drawing of the tree-trunks and in the pencilling of the foliage. G. F. Temiswood, contributes two pictures: 'A Lonely Shore—Cloudy Moonlight' (60), by him, is careful, and not without poetry; both are of a style in which the artist is always excellent: he has studied nature to good purpose. Mr. Bevan Collier may also be commended for 'Stratford-on-Avon' (103). A more practised hand is recognised in J. Peel, whose 'Welsh Ford' (181) is sunny in effect, and true in detail. And we would direct special attention to a wonderful study, small in scale, but masterly in manner, and very lovely in the painting of the water-lilies, 'The Dragon-fly's Haunt,' by J. E. Newton, an artist we do not remember to have seen before, yet hope to meet off again, if he continue as he has here begun.

The painters of animals are few: we have marked for mention only J. F. Horring, Mrs. Von Wille, and H. A. Coudery. 'Horses, Pigs, and Poultry' (48), are, in drawing and finish, after Mr. Herring's best manner, notwithstanding a slateness in colour. Coast and sea-pieces are also few: we have under this division also noted three names and no more. 'Coast of Pembrokeshire during a South-westerly Gale' (94), though rather chalky and out of tone in the high lights, has more dash and movement than we usually look for in C. P. Knight. 'Hauling a Mackerel Net' (114), by J. Nash, jun., has much force in the heaving waves. By M. Armstrong, we observe a sketch capital for colour and intention, made at 'The Lizard, Cornwall' (185). Among fruit-pieces there is nothing to note specially, except another marvellous achievement by W. J. Muckley, head-master of the School of Art at Manchester, and the holder of "four certificates." These 'Grapes' (97), are much out of the common routine of such productions; not only have they brilliancy, but naturalness in disposition, and in blended union with background and foreground. It is much to the credit of a hard-working Art-master, that he can find time for study of this high character. In the department of architecture there is

little to recall. We may mention a 'Venetian Scene' (145), after G. C. Stanfield's accustomed excellence in composition; also skilful in drawing and admirable for light, is the 'Cortile of a Genoese Palace' (167), by W. W. Deane. Mr. Mark Anthony was placed by 49 votes on the hanging committee; and, as a not unnatural coincidence, we observe, placed on the walls, with full appreciation of their merits, two clever but eccentric works by this painter, 'A Door in a Cathedral, Spain' (56), and 'A Market-place' (196), also in Spain.

Before we take leave of this excellent exhibition, we will mention three pictures which we would go many miles to see. One is by F. Lamorinière, a Belgian landscape-painter, who took a good position in the Paris International. There, as here in this 'View in the Ardennes' (84), we remarked on the lovely greys and the play of tender tones upon the tranquil liquid waters. What a contrast meets the eye in Peter Graham's wildly rushing torrent, and conflict of 'Mist and Sunshine' (172). This is every way worthy of the Scotchman's first success 'The Spate in the Highlands.' Mr. Docharty, who contributes 'Glen Etive' (182), belongs to the same hardy school of the north. Lastly, we rejoice to see Mr. H. Wallis once more himself again, though he has long bid adieu to the realists: 'Blue Bells' (92) is a bright vision of early spring; these bells, more brilliant than turquoise or sapphire, are set in a field of emerald. We have seldom seen such flooding light or delicious colour brought within an exhibition-room.

VISITS TO PRIVATE GALLERIES.

THE GALLERY OF S. MENDEL, ESQ., MANCHESTER.

Of the rich collections so abundantly distributed through the country, one of the most remarkable is that of Mr. Mendel, of Manchester. In looking through the galleries in the country we are impressed with the advantages possessed by their owners in respect of the command of space they have for building; while, on the other hand, the collections in London are literally stacked on the walls, and numbers of the gems necessarily placed in obscure nooks, where it is impossible their beauties can be seen. Mr. Mendel's pictures are distributed in a set of spacious rooms communicating with each other, and forming, when open, a continuous gallery of considerable extent, the entire available space being covered by very valuable productions of the modern school. We saw the nucleus of this gallery, when preparing, now many years ago, a former series of articles on "Private Galleries;" but at that time the works, although of the first-class, were few in number.

We must repeat here what we have remarked before, that the purpose of these papers is to point out in a *résumé* the whereabouts of known and well-remembered pictures; a simple act of justice to those whose discernment and good taste have supported our rising school. It must gratify artists to know that certain of their works are so advantageously placed.

Mr. Mendel's catalogue is so comprehensive and various, that a goodly octavo volume would scarcely suffice to set forth what we ourselves know of its contents.

In addition to the paintings, there is a variety of water-colour drawings, containing examples of the works of artists the most eminent in that department. These are arranged in portfolios, the entire hanging space being appropriated to pictures in oil.

Hence it will be understood, that because we limit ourselves, in a multiplicity of instances, to titles and names, this is a measure of expediency by which the value of the works so briefly noted cannot be estimated; because there is no picture in the entire assemblage which is not marked by some peculiar claim to distinction as a select example.

A description of this gallery will appear in the next number of our Journal.

EXHIBITION OF INDIAN TEXTILE FABRICS AT THE INDIAN MUSEUM, DOWNING STREET.

It is probably more from the "unacquaintance" of our manufacturers with the nature of the information to be derived from a visit to the Indian Museum, than from actual heedlessness of the boon which the Government has offered (at a price not to be despised) to the textile artisans of this country, that so few names, and, of them, so few representing our great manufacturing houses, have been entered in the visitors' book of the Indian Museum. The old museum at Fife House has been pulled down, and the contents are now admirably arranged in a gallery forming part of the new Government buildings, to the south of Downing Street. A visit to this museum, with its costly treasures of silken and golden tissues, of inlaid metal-work, onyx, jade, carved sandal wood, carved ivory, and other triumphs of Oriental skill, will well repay the visitor. But that of which we have now to speak is a temporary collection of Indian textile fabrics which has been open for a few days in a garret above the permanent exhibition-rooms. The articles composing the collection were collected with extreme care, and at large cost, from all parts of India. Their value to the English manufacturer is two-fold. First, they show him what Oriental taste and skill can, and actually do, produce, and tell him in very plain language that it will tax his utmost resources to equal the result. Secondly, they show him what the inhabitants of India are accustomed to wear, to buy, and to admire. In giving this information they show, at the same time, what these 300,000,000 of customers will not buy, because they do not admire.

Twenty sets of eighteen large volumes each, containing, in all, 700 specimens of Indian fabrics, have been completed, and distributed in this country and in India. The English copies are to be seen at Belfast, Bradford, Glasgow, Halifax, Liverpool, Manchester, Edinburgh, Dublin, Huddersfield, Macclesfield, Preston, and Salford. The Indian copies are deposited at Calcutta, Madras, Bombay, Kurrachee, Allahabad, Lahore, and Nagpoor.

It is now intended to prepare and issue fifty additional sets, each containing 1000 specimens or samples of the actual material, with details as to the length, width, weight, and cost of the fabrics from which the specimens were cut. To these will be added photo and chromolithographic plates, exhibiting the complete pattern of 400 out of the abovenamed 1000 specimens; the whole of the specimens and plates being bound in 30 large volumes, inclosed in a cabinet. 240 plates selected from the best Art-examples in the above series of illustrations will be mounted in thirty large glazed frames suspended round a pillar, presenting, when fixed, 480 feet of glazed surface. The cost of the fitting up of each collection, (exclusive of the original cost of the fabrics themselves, which is borne by the Government) will be £150. It is hoped that the Chambers of Commerce, the municipalities, the Art Museums, and similar public bodies in various parts of the United Kingdom will see the great industrial importance of the information thus placed within their reach, and hasten to avail themselves of this noble offer on the part of the Indian Government.

We have felt the industrial aspect of this beautiful exhibition to be a matter of so much importance that we have left ourselves but little space to speak of the high artistic excellence of many of the fabrics exhibited; of the gorgeous, but yet harmonious, colouring, the grace of the designs, the magnificence of the gold embroidery, the gossamer lightness of the finer tissues. Words can do but scant justice to the marvels that surprise the eye. The range in character of texture is very wide. On one hand we see tapestry-carpet, woven in a manner almost identical with that formerly employed in the looms of Axminster, out of a strong cotton which feels to the touch like

coarse wool. The pattern of these fabrics is Persian; the effect is unique, something between a mosaic and a Turkey carpet. At the other extremity of the scale is that incredibly fine Dacca muslin, which more closely resembles the transparent web that is spread over dewy grass in an autumnal morning than any work of human hands. Of this exquisite tissue one piece, ten yards long and one yard wide, weighs three ounces! Not only can this piece be drawn through a ring; but we saw it passed through a gentleman's finger ring, intended for the fourth finger, and the ring, with the folds within it, was then placed upon the little finger of the owner. The thickness of a yard of muslin was less than the difference in size of the fourth and the fifth finger! It is this fabric in which it was said that the daughter of Anrungszebe was attired, in ten garments one over the other, when she was sent from her father's presence in order to put on some clothes!

Again we turn to a rich silk, of a dull crimson, thick as the old curtains yet to be met with in some of our cathedrals, and feeling to the touch like terry velvet. Other fabrics again are heavy with gold, or brilliant with spangles. One shawl, or broad scarf, of fine black cotton net, is embroidered with a rich, lace-like pattern, in white floss silk, with an effect of surprising magnificence. A companion, in red floss silk, is intermediate between lace and velvet. One fabric, splendid to behold, appeared to consist of the finest leather. It was only a glossy-faced cotton, printed in gold and colours. In another curious product of Industrial Art, the want of chemical knowledge, in the use of different mordants, was cunningly supplied by mechanical means—the texture, after being coloured yellow, having been knit and quilted together, then dyed red, and then unfolded into a pattern. Some half-dozen similar pieces were thus temporarily formed into one. Then again, a pale grey cloth is formed of the slightly-coloured hair of the Cashmere goat, the groundwork of the precious needle-work shawls, with a tiny coloured border, woven or worked on the edge, as an indication of the value of the cloth. Some of the coarse common cotton waist-cloths terminate in a rich silk border, to be thrown over the shoulder, or hung over the figure so as to veil the poverty of the dress itself. Then, again, we see scarves rich in embroidery or spangled with gold and with gem-like tinsel, such as would, no doubt, be in immense request in Italy or Spain, or any of those southern districts of Catholic Europe where the women ordinarily go bareheaded, but are compelled, by ecclesiastical notions of decorum, to wear a scarf or mantilla over their heads when they enter a church—"because," it is explained, "of the angels."

In a word, it is impossible to say whether the artistic beauty, the industrial excellence, or the adaptation of fabric and of design to the nature of the climate and to the habits of the people, is most to be admired in this collection, worthy, as it is, of a national title. To the Indian Government a heavy debt of gratitude is due. We trust that it may be paid in the mode most grateful to the feelings of those who have laboured to wed the Art and skill of England to the skill and Art of India—that is to say, by a resulting improvement in the manufactures of Great Britain. Every textile manufacturer should not only visit the India Museum, but should, moreover, frank his best workmen to the spot, and pay them for their time while visiting it. Those who take this advice will hereafter thank us for counselling them to make the best investment, on a small scale, that it ever yet occurred to them to effect. They will thus learn what a glut in the market really means, and how to avoid it.

The public owe very much to Dr. FOMES Watson for his indefatigable zeal in rendering this Indian collection not only curious and interesting, but practically useful; he is full of knowledge on this important subject, and he is at all times ready to impart it. Not only are specimens at the service of any applicant for information he may desire, but the matured experience of the Curator is at the command of the visitor.

F. R. CONDER.

OBITUARY.

JAMES HOLLAND.

This artist, whose death was briefly announced in our last number, began his career as a flower-painter: the place of his birth and his earliest associations seem naturally to have suggested the path to one in whom Art seems to have been a legitimate instinct. He was born in 1800, at Burslem, almost the centre of our great pottery district, in which manufacture his grandfather, whose wife was a clever painter of flowers on pottery and porcelain, was engaged. Her grandson was frequently accustomed to watch her when at work, and thus imbibed a taste for the art. When yet a boy he showed some specimens of his drawings to the late Mr. James Davenport, of Longport, an extensive manufacturer of high-class earthenware, who took him into his establishment, where he remained for seven years, as a kind of artist-apprentice. In 1819 young Holland came up to London, and started as a teacher of flower-painting, and also selling his drawings to the late Messrs. Ackermann and other dealers in such works. He, however, got but small remuneration for them, and therefore soon began to turn his attention to a more extended class of subjects, shipping, landscapes, and architecture. All this earlier range of practice bore its own good fruits in after-life. At the end of about ten or twelve years he found himself well established as an artist. His first exhibited picture, 'A Group of Flowers,' was sent to the Royal Academy in 1824, and the following year he also contributed a similar subject. About 1830 he went to France, and brought back with him numerous sketches of the architecture of that country. On his return he commenced painting in oils: one of his principal pictures of that time was 'A View of London from Blackheath,' exhibited at the Academy, still occupying the rooms in Somerset House, in 1833. Two years afterwards he was elected Associate of the Water-Colour Society, where he continued to exhibit for many years flowers, river-scenery, and architectural subjects. A journey into Italy, undertaken in 1835, furnished him with new materials, of which he made excellent use, as was especially notable in two large pictures: one 'The Interior of Milan Cathedral,' exhibited at the Suffolk Street Gallery; the other, 'The Rialto, Venice,' exhibited at the British Institution.

In 1837 Mr. Holland was commissioned by the proprietors of "The Landscape Annual" to go to Portugal to execute some drawings for that work; they were published in the volume for 1839: some of these sketches are now in the South Kensington Museum. Another result of the journey was a large picture, 'Lisbon,' in the Academy exhibition of 1839. In 1841 he was elected a member of the Society of British Artists, which position he retained till 1848. During several years he withdrew from the Society of Water-Colour Painters, but in 1856 re-appeared in the gallery, and in 1856 was elected a member.

Mr. Holland was a great traveller in search of the picturesque: France, Italy, Switzerland, Normandy, and Holland, were at different times visited by him; and from each and all of these countries he brought away materials for the many paintings and drawings he annually contributed to the metropolitan exhibitions. Few artists have shown themselves more productive or more

diversified; and in all his works the quality of colour is especially notable. The noble edifice, Greenwich Hospital, was with him a favourite subject, and he repeated it several times. The first was painted for Mr. Hollier, about thirty years ago, and at the death of that gentleman it was presented to the nation by his widow: it now hangs in the great hall of the Hospital.

THOMAS WILLIAM BOWLER.

THIS artist was settled at the Cape, where he won a considerable reputation; yet he was not unknown in England, his works having been favourably mentioned in the *Art-Journal* and other metropolitan periodicals. He was born in the vale of Aylesbury, and exhibited early a talent for Art, which attracted the notice of the late Dr. Lee, F.R.S.; but this gentleman discouraged its cultivation with the view of the boy becoming an artist.

When Sir Thomas Maclear, the present Astronomer Royal at the Cape, was appointed to that office, young Bowler, through the interest of Dr. Lee, was named assistant astronomer. At the end, however, of four years his love of Art prevailed over every other consideration; he quitted the Observatory, and commenced practice as an artist and teacher of drawing in Cape Town and the neighbourhood.

Mr. Bowler published views of Cape Town and the neighbourhood, a panorama of these localities, and twenty scenes illustrative of the Caffre wars, and the British settlements in South Africa. In 1866 he visited the beautiful island of Mauritius, and made a series of drawings, but caught the fever then raging in the island. He recovered, however, sufficiently to come to England to effect the publication of his works; but he never perfectly regained his health, and died on the 24th of October last of a violent attack of bronchitis.

The Mauritius drawings, which are now to be published for the benefit of the widow, present some of the most romantic passages of scenery in the island, and the names of some of them vividly recall the story of Paul and Virginia.

HENRY MOSES.

The name of this veteran engraver, who died on the 28th of February in the eighty-ninth year of his age, has long passed away from the memory of the present generation. His works are chiefly in outline of a fine character; the most important, perhaps, is a series of the pictures of Benjamin West, published about 1829, by Mr. Murray. He also engraved a series from the paintings of the Italian schools, and another from the best productions of Opie, Barry, Northcote, and others. His engravings, which are fine examples of free and delicate workmanship, are held in much estimation by amateurs.

FRANÇOIS ALEXIS GIRARD.

This veteran engraver of the French school died in Paris on the 17th of January, at the age of eighty-two. He studied painting under Roynault, an eminent historical painter, but ultimately transferred his talents to the art of engraving, in which he acquired great distinction. His principal works are, 'The Holy Women returning to the Tomb,' after Ary Scheffer; 'Rebekah,' after Leon Coignet; 'Italians at a Fountain,' and 'The Grape-Gatherers,' after Winterhalter; portraits of Louis XVIII., Talma, Richelieu, and Mazarin, after Paul Delaroche; and 'The Young Wanderers,' also after Delaroche.

ART-WORKMANSHIP COMPETITION.

THE works sent forward in competition for the prizes offered by the Society of Arts during the present session, have been arranged at the offices of the Society for the inspection of the members and their friends. They are grouped in three principal divisions. The first includes works executed after prescribed designs; the second, the application to ordinary industry of prescribed Art-processes; and the third, articles sent in for exhibition which do not come under either of the previous heads.

A comparison of the conditions issued by the Society in June, 1869, with a list of the articles now sent in for competition, is highly instructive; as showing how far the artificers, whose improvement is the object of the competition, as yet are from fully responding to the efforts made on their behalf. It cannot be said that the encouragement is inadequate; as, in addition to the prize, the successful workman obtains the best chance of selling his work at his own price. But a first prize of £15 and a second prize of £7 10s. have failed to produce carvings in marble, stone, or wood, of the human figure, after two selected designs, one being part of the frieze of a chimney-piece, by Donatello, and the other a *relieve* in terra-cotta containing *amorini*. A cast from which to copy the former, indeed, would have cost the workman 15s., but a photograph was offered for 1s. Again, two prizes of £10 and two of £5 were respectively offered for reproductions of a carved chair-back, and of a Gothic bracket, without attracting a single competitor.

Of the four panels in carved oak, after a work in the South Kensington Museum, that by J. Osmund is, in our opinion, the only one that rises even to mediocrity. But the workmanlike finish of the greater part of the carving is rendered valueless by the ugliness of the cherub's head. Unless the prizes are to be given *coûte qui coûte*, we can see no justification for awarding the £20 prize in this class. The labour bestowed upon the panels may be estimated from the fact that the prices fixed range from £10 10s. to £14. The unfinished frame, 5A in the catalogue, carved in lime-wood, after an Italian original in the possession of Henry Vaughan, Esq., by Thomas Wills, 15, Angelsea Villas, New Road, Hammer Smith, deserves the £10 prize, which no doubt it will receive. In the third division we find a noble piece of carving, fresh from the tool—for the marks of the chisel, or rather gouge, are uneffaced by file and sand-paper—an oak bracket, by H. A. Brangan, 64, Foley Street, Portland Place. We congratulate Mr. Brangan on this production, which is in the best style of bold English work. The price, £30, seems high, for we can hardly suppose that it indicates the actual time employed on the bracket. The carved frame in lime-tree wood, No. 81, by G. H. Bull, is also a work of merit, although the arrangement of the acorns on the sprays is unnatural. If Mr. Bull had selected an oak-tree with broader leaves, and had arranged real branches, the artistic balance of which should not have been so close an approach to bilateral symmetry, he could have given us a very fine piece of work.

In the rare and exquisite art of ivory-carving there is but one exhibit, an unfinished copy of one of the well known plaques by *Il. Flammings*, in the South Kensington Museum. The copy is not without merit, though the faulty drawing of the limbs and of some other anatomical details of several of the *amorini* is very marked. Further finish, no doubt, would correct this defect; but why was not the plaque completed? Can it claim the prize in its present condition? The head of Silenus is too small for the figure; a defect which is, speaking from memory, somewhat exaggerated on that of the original. The expression of some of the faces, especially that of the nymph, is happy.

In metal-work, we cannot speak with great approval of the representations of the human figure in bas-relief. The examples are the Martelli bronze mirror, Case, No. 2,717—'63, in the South Kensington Museum—a subject

which we should not have selected for an exemplar, and a panel in low relief of the Virgin and Child. There is one very creditable attempt at the former, in iron, and two of the latter in iron, and one in copper. On the other hand, the reproduction, by A. Clark, 29, Gloucester Street, Hoxton, of Sir W. C. Trevelyan's silver tazza, is a meritorious and beautiful work, deserving of a higher prize than either of the more ambitious attempts. The border is especially good, the figures being the weakest part.

In the third division there is a *repoussé* mask in copper of one of the sons of Laocoon, which deserves high commendation. The nostrils are ill-modelled, and the rising of the head and hair from the ground is ill-managed. But the rotundity of the cheeks, the general flow of the contour lines, and the pain of the expression, are admirably rendered; and the ground itself is remarkably well treated. The artist is Mr. G. Deere, 11, Hermes Street, Pentonville. Mr. Robert Tow, Aldenham Street, St. Pancras Road, sends a spirited grotesque mask in copper. There is also a portrait of the Prince of Wales, in silver, which shows that the author has mistaken his vocation. G. Berry's delicate engraving is wasted on a cigar-case. But the best article in metal-work in the collection is the beautiful parcel gilt-silver goblet, T. 66, executed in the Italian style, with *repoussé* foliage and masks, by Alexander Crichton, 18, Southampton Buildings, Holborn. This elegant cup is priced at the low figure of £20, and well deserves the prize of the same amount.

Three hammered and chased iron knockers, after patterns at South Kensington, do not represent the art of the hammerer in a very flourishing condition. There are also specimens of work for staircases or balcony, in one of which the very workmanlike rendering of the arabesque is spoiled by the introduction of mechanically formed spirals. On one of these specimens the marks of the file are more apparent than those of the hammer, and a floriation proper to a less resisting metal is introduced.

A £10 prize has not produced a chasing in bronze of the human figure. But a very careful and beautiful copy, apparently in brass, of a silver-gilt misal-cover in the South Kensington Museum, is a work of which Mr. H. J. Hatfield, the chaser, may be proud. It is priced at £18; and the prize of £10 is not earned without a great expenditure of skilled labour.

The specimens called *niello-work* (which they are not) and engraving on metal, after a grotesque arabesque by Lucas van Leyden, are five in number. They are not ill executed, but the exact reproduction of the fantastic design is somewhat mechanical. Had this work been treated in *repoussé* it would have better deserved the prizes of the Goldsmith's Company.

For four prizes for enamel-painting on copper or gold there is not a single competitor. In painting on porcelain there are six copies of a drawing by Raphael, No. 20, in the South Kensington Museum; one of those nude subjects which are either, as in the original, exquisite, or, as in these copies, repulsive. We should also sorely grudge the £5 prize to either of the three productions of the ornament by Aldegrevier.

But, under the third division are works deserving most honourable mention, in painted porcelain. There is a reduced copy of Vandyke's well-known portrait of Gevartius, which is a masterly work, suited for the highest style of mural decoration. A tea-service, designed and executed by Isaac Wild, at Sutherland works, Longton, a harlequin set, every piece being differently coloured, attracted universal admiration. And we desire to call especial attention to a slab, No. 136, by G. F., 104, Great College Street, Camden Town, representing two *evening*, one playing on a musical instrument, and the other beating time. It would be easy to point out faults in this piece, which is marked with the word "apprentice;" but what is more to the purpose is to note the dash and spirit of the figures, and to observe, that of all the artists whose

attention has been given to porcelain or enamelled ware in the present exhibition, it is G. F. alone who shows promise of the true *maîtrise* touch—one of the rarest and most valuable of gifts. We hope that this early promise will ripen under a wise and, therefore, a generous culture.

Of the three examples of what is ironically termed decorative painting it is difficult to say which is the worst. Three shell-cameos are each entirely unfinished—one is scarcely begun. An elegant writing-case, in red Russia, with tooled and coloured strap-work, is contributed by Louis Genth, 90, High Holborn. Embroidery and illumination are not notable for remarkable excellence.

In the third division we have to commend a keystone, with head carved in marble; the nose and lower part of the face of which are very good, by J. Welch, and a bracket by S. Montrie. Two plain champagne glasses, with twisted stems, by E. Barnes, 135, Camden Street, Birmingham, are extraordinarily light and graceful. A crystal flower-vase, with masks, by the same artist, is also very quaint and appropriate, and the coloured and filigrained glasses also merit attention. Moses and Elias, inlaid in coloured woods, by W. C. Clayton, 126, Wardour Street, Oxford Street, indicate the possibility of a very effective style of Church decoration, at a not immoderate cost.

In addition to the prizes in Class I., which have attracted no competitors, are the following: Prizes of £7 10s. and £5 for copies of an ivory crosser head; of £10 and £5 for chasing in bronze of the Virgin and Child, in low-relief; one of £10, two of £5, and one of £3, for enamel paintings; of £5 and £3 for copies of a picture-frame, in decorative painting; of £5 and £3 for inlaid work of ivory, ebony, and mother-of-pearl; of £10 and £3 for engraving on glass; of £10 and £7 10s. for a head in mosaic; of £10 and £5 for a cameo gem engraving; of £10 and £5 for engraving after a small Wedgwood medallion; of £10 and £5 for a metal ring tray in filigree enamel; of £15 and £10 for a damaged musical instrument; of £15 and £7 10s. for a decorated plate; of £20 and £10 for a small decorated musical instrument; of £20 and £15 for a pedestal for a bust; of £15 and £10 for a boudoir chimney-piece; and of £15 and £10 for a carved and inlaid table. It will thus be seen that the workmen have by no means adequately responded to the very liberal and well-devised programme of the Society.

The observer cannot fail to remark that in the great majority of instances the objects designed by the contributors rank far higher in artistic merit than the copies of the prescribed models. The fact deserves the serious attention of the Council of the Society. It is, no doubt, true that the power of faithfully copying is of extreme importance to the Art-workman. It is, however, a process more adapted to the pencil or the burin, than to the hammer or the chisel; and, as a matter of education, it is rather suited to the Art-school than to the atelier.

Further, it is an instinct of some—perhaps of the majority—of the most eminent artists, to avoid exact reproduction, either of their own work or of that of any other person. The best replicas of the most famous pictures are not *fac-similes*. An artist will reproduce with pleasure, while he loathes a servile copy. To render an engraving or a painting in cameo or in the round, to echo sculpture by *bas-relief*, to produce a miniature of a noble work of Art, or a colossal enlargement of a gem, are tasks more facile to the true artist, as well as more testing exercises of his skill, than any exact imitation. Regarding the character of the objects sent in, the relative excellence of designs and of copies, and the large number of classes in which no exhibits are made, we venture to suggest to the Council the propriety of adding a third series of prizes to the two already established of copy and of design. Let definite objects of high excellence be indicated, not for copy, but for reproduction.

The Industrial Art of the country already owes much to the Society of Arts. It is our object, as it is their own, to increase the debt with the utmost available rapidity.

SELECTED PICTURES.

A DAUGHTER OF THE EAST.

J. F. Portaels, Painter. J. Demanor, Engraver.

FIVE years ago, while collecting materials for the series of papers, entitled "Modern Painters of Belgium," published in 1893, in this Journal, among the studios of many artists we had the pleasure of visiting was that of M. Portaels of Brussels, whose courtesy—in common with that of all his fellow-countrymen engaged in the same delightful pursuit—permitted us freely to examine his pictures, finished and unfinished, with a vast number of studies and sketches made in different countries of Europe as well as in the East. This latter part of the world is his favourite sketching-ground; very many of his most important pictures being derived from his long residence in Egypt, Syria, and Arabia: the three subjects engraved at the period referred to, as illustrations of his style, are all of eastern origin. The elegant portrait here introduced tells, even without its title, the country that gave it birth: we believe it to have been taken from the life, having a recollection of seeing in the studio of the artist a finished sketch of this figure which he spoke of as having painted from a Syrian lady.

But whether ideal or real, it is a representation of unquestionable grace and refinement—an eastern beauty, yet not of the type of Byron's Haidee: the large black eyes want lustre, perhaps; but the action of the figure altogether is significant of repose: it is suggestive of quiet meditation, and the face wears somewhat the aspect of melancholy. Still, this in no wise affects the general attractiveness of the composition, which is remarkably rich in all its details: the light head-dress flowing over the shoulders and down the back, the star-spangled robe beneath, both disposed with an easy, nonchalant grace, and their colours heightened by the fan of peacock's feathers held in the jewelled hand. The fine modelling of the face, hands, and so much of one arm as is visible, will scarcely escape notice.

Within the last few years M. Portaels, who was a pupil of the late M. Navez, formerly director of the Brussels Academy, has frequently appeared as an exhibitor in this country. To the International Exhibition of 1862, he sent three works, "Rebecca trying on her Jewels," "A Caravan in Syria, surprised by the Simoon," and "A Hungarian Gypsy." The "Winter" exhibition last year in Pall Mall showed his "Jealousy," a fine stately eastern female; at the Royal Scottish Academy exhibition of 1867 was hung his "Young Girl of the Environs of Trieste," lent by the King of the Belgians; in the rooms of the Glasgow Institute of the Fine Arts appeared this year "The Bride's Presents," and "At the Opera," the latter especially a fine work of its class, and very favourably noticed in our Journal last month. We understand it has been purchased by the King of the Belgians, or by the Belgian Government. The truth is, foreign artists of almost every European country where painting has reached any eminence are attracted to England by the encouragement held out to men of acknowledged talent. The advantages of this admixture of foreign Art with our own are great, for it enlarges our ideas as to the practice of other painters than those of the English school, and enables us to institute a comparison between ourselves and our rivals, and to determine the excellence or the deficiencies of each.



PORTAELS. FINEY

J. DEMANNEZ, SCULPT

A DAUGHTER OF THE EAST.

LONDON VIRTUE & CO.



WOOD-PULP FOR PAPER-MAKING.

A STEADY and considerable rise in the price of rags, from which unsavoury materials our creamy and glossy papers are usually supposed to be manufactured, has coincided with a fall in the price of paper. The apparent anomaly is, however, easily explained. It arises from the fact, that from time to time, very different materials have been pressed into the service of the paper-maker. Straw has been long acknowledged as the material from which a very good-looking writing-paper is produced. Esparto or Spanish grass (*Spartium seggareum*) has been utilised to such an extent in some of the paper-mills of our own country, that the streams have been dyed, and the fish poisoned wholesale, by the foul black refuse which is left in the process of manufacture. The bark, and even the woody fibre, of the paper mulberry tree (*Broussonetia papyrifera*) is used extensively in Japan, the cunning industry of which little-known country produces no less than ninety distinct kinds of excellent paper. Four years ago, upwards of 50,000 tons of vegetable fibrous substance were imported by the paper-makers of the United Kingdom. And now, on the Continent, we find that wood is used in large quantities for the same purpose.

Heinrich Voelter, of Heidenheim on the Brenz, in the kingdom of Würtemberg, is the inventor of a successful method of manufacturing a tolerably clean white-paper pulp from wood, at a low price. It does not require bleaching. He has obtained patents for his process, which he has been constantly improving for the past eighteen years, in almost every European country, as well as in America. It is adopted by large paper manufacturers in Prussia, in the other Zollverein states, in Austria, in Belgium, France, Switzerland, Sweden, Norway, Denmark, and Canada. A single paper-mill in North Germany, consumes, yearly, 500 tons of wood-pulp, and hardly a newspaper is printed in Germany, which does not contain some proportion of this material. At Poix, near St. Hubert, in the Luxembourg, is a manufactory belonging to the "Société Anonyme de l'Union des Papeteries," containing ten machines constructed after Mr. Voelter's patent; and, in this country, Mr. Weiss, of Morpeth, makes use of the same process.

The cost of the paper-pulp produced from wood is stated to be nowhere more than one half of the cost of rag-pulp, and considerably less where there is a large supply of wood, and a command of available water-power for driving the machinery. If of inferior quality as regards what is called the luxury of paper, the article thus produced from wood is tough and serviceable, and well adapted for printing. By mixing wood-pulp with rag-pulp in various proportions, papers of different sorts may be produced at very moderate prices. For printing papers, either white or coloured, from 25 to 70 per cent. of wood-pulp is mixed with that produced from rag fibre; 35 per cent. of pine-wood-pulp gives a common tinted drawing-paper; from 30 to 50 per cent. of wood-pulp serves for writing-papers of various colours; the latter proportion of pine-wood-pulp being used for an ordinary blue letter-paper, which takes the ink easily, and is pleasant to the touch of the pen. Coloured papers for book-wrappers, tissue-papers, paper-hangings, and card-boards, are all produced by similar instances in various proportions.

No single article of manufacture can be regarded as a more distinct test of the state of civilisation than paper. The amount of its consumption in any country is a sure indication of the progress which that country has attained. Besides all those subsidiary purposes of wrapping and packing, which serve and indicate the activity of trade, the direct use of paper for the spread of intelligence, for the communications necessary to commerce, and for the service of literature, need only to be hinted at. The reduction of the cost of this great necessary of life is thus a boon to humanity; and if we can turn saw-dust into paper, we shall give a new meaning to the expression, "Sibylline leaves."

BRITTANY.*

A MORE pleasant gossiping book of travels than that whose title is given below rarely comes under our notice. No portion of France has a

finer picturesque character, and none possesses more numerous or more valuable objects of great antiquarian interest. Moreover Brittany is full of legend, and is remarkable for its historical associations, with some of which our own country has been connected. Mrs. Bury Pal-



TOMB OF CHATEAUBRIAND, AND VIEW OF ST. MALO.

liser, whose name, as an occasional contributor to the *Art-Journal*, must be tolerably familiar to most of our readers, is, from her artistic and archaeological knowledge, eminently qualified to write about a land such as Brittany. It

seems, from the manner in which the materials are put together, that she has merely amplified the notes made on the road, as she journeyed from one place to another, or when resting for a time at some little village or place of special



COSTUME OF A FINISTÈRE BRIDE.



BEGGAR OF QUIMPER.

interest. Nothing in the habits of the people, whether peasantry or townfolk, escapes her observation, if worth recording as a trait of

character or manners; and the topography of Brittany, its annals, and its stories, are described with an attractive pen.

* BRITTANY AND ITS BYWAYS: some Account of its Inhabitants and its Antiquities, during a residence in that country. By Mrs. BURY PALLISER. With numerous Illustrations. Published by John Murray.

Mrs. Palliser's narrative is rendered doubly interesting by the introduction of many excellent engravings, of which the courtesy of the publisher permits us to show some specimens.

ON THE
ADAPTABILITY OF OUR
NATIVE PLANTS TO PURPOSES OF
ORNAMENTAL ART.

BY EDWARD HULME, F.L.S.

PART III.

THE HAZEL-NUT (*Corylus avellana*), the subject of our first illustration on the present page, is so familiar a shrub that any lengthened description of it must be needless, or to quote our old writer, Gerardo: "Our hedge-nut, or hazel-nut tree, which is very well known, and therefore needeth not any description, whereof there are also sundry sorts, some great, some little, as also one that is in our gardens, which is very great, bigger than any filbert, and yet a kinde of hedge-nut; this then that hath bene said shall suffice for hedge-nuts." The smaller twigs of the hazel afford an excellent charcoal for artistic purposes, and the long, straight shoots thrown up with such rapidity and vigour, are largely employed in the manufacture of the crates in which earthenware is packed, a use for which their size and flexibility combined with great strength admirably fit them, as the rods, when the wood is still green, may be bent almost double before they give way. There is a pleasing appropriateness in its English name, hazel-nut, derived from the Anglo-Saxon *hæsel*, a hat, and *knutu*, a nut or ball, which we notice and appreciate when we see the fruit in its natural state, surrounded by the foliaceous, and cap-like partial envelope, formed by the scales of the involucre. The generic name also, *Corylus*, refers to this peculiarity of growth, being derived from a Greek word, signifying a covering for the head. The natural order to which the hazel belongs, includes several trees of great value to man, either on account of their timber or their fruit; such, for example, as the beech, Spanish chestnut, and the oak; and in the olden time, when a belief in the use of the divining rod, as an indicator of subterranean springs, was common, the mystic virtue was sought in the forked twigs of the hazel. The size of the leaves and the striking character of the fruit alike combine to render it a plant admirably fitted for the purposes of Ornamental Art, though the only example of its use, so far as we are aware, may be seen in a hollow moulding in the cathedral at Winchester, where, upon a continuous scroll running along the centre of the moulding, both foliage and fruit are introduced. The leaves are deeply serrated, and the nuts grow in clusters of two, three, or four, the general treatment being very naturalistic. Among the many extraordinary remedies in use by our ancestors, hazel-nuts occupied a place, being employed in complaints affecting the chest, though, even then, when scarcely any reputed remedy appears to have been thought too fanciful and absurd, some appear to have ventured to doubt the efficacy of the medicine, bringing down upon themselves the scathing rebuke of the faculty, as we find in the following extract from an old medical work, where, after the setting forth of the benefits to be derived from the use of the hazel as a remedial agent, he goes on to say:—"And if this be true, as it is, then why should the vulgar so familiarly affirm, that eating nuts causeth shortness of breath? than which nothing is false. For how can that which strengthens the lungs cause shortness of breath? I confess the opinion is far older than I am; I know tradition was a friend to error before, but never that he was the father of slander; or are men's tongues so given to slandering one another, that they must slander nuts too to keep their tongues in use? And so thus have I made an apology for nuts, which cannot speak for themselves."

The plant selected as our second illustration is THE WHITE or WOOD-ANEMONE (*Anemone nemorosa*), or, as it is often termed in old botanical works, the wind-flower. This older name refers to the same fact alluded to in its generic name, *Anemone*, the fragility and delicacy of the flowers, and their exposure to the bleak and

boisterous winds that sweep through the almost leafless woods in early spring, or, as others believe, from an old fancy that the flowers will not open until buffeted by the gales of March, *anemone* being derived from the Greek word, *anemos*, the wind. The second name, *nemorosa*, signifies woody, and bears obvious reference to the localities most favourable to the growth of the anemone. The plant may be found in flower during the months of March, April, and May, the blossoms being pure white, with a bright yellow centre, and the outer surface of the

sepals of a delicate purple tinge. It abounds in moist woods throughout the country, generally in such abundance as to cover large tracts of ground with a snowy whiteness; and the plant being perennial, we shall, when it is once established in any spot, find it regularly recurring as each spring-time comes round. The manner of growth of the anemone is very distinct and characteristic, and not being subject to any variation, cannot well be modified in the employment of the plant in Ornamental Art without destroying its individuality, as from the



NUT.

single stem thrown up from the ground, three equal sized leaves, identical in form, are produced from a point about 6 inches from the soil, and the stalk is then continued for about the same distance again before bearing at its summit its single flower; each and every plant

therefore, consists of a central stem, a terminal flower, and about midway up the stem a group of three leaves. This rigid law, though extremely beautiful in itself, and admirably adapted for treatment for some ornamental purposes, may, perhaps, somewhat restrict its use



ANEMONE.

in Decorative Art. We are not aware of any examples of its employment in past Art. In our illustration, the plan of the plant, the view with which we are most familiar, as we see it in its natural position, is shown, having the single central flower, and below it the three leaves radiating from the stem.

It will be found that this strong individuality of growth more especially adapts itself to the trefoil, or any other form based on the figure three. The garden-anemone (*A. coronaria*) is an allied species of the same family, modified by cultivation: in its wild state it is a native of the South of Europe.

THE ARUM (*Arum maculatum*), which has supplied the material for our third example, is a plant of very common occurrence throughout England, though rarely to be found either in Scotland or Ireland. It may be met with in shady groves and thickets, and nestled among the long grass and other herbage upon our hedge-banks. The plant will be found in flower during

April and May; but from the mode of growth, and also from the pale green colour of the spathe surrounding the central organs, it is by no means conspicuous among the surrounding foliage. The upper portion of the central body or spadix—that part of it which is seen in our illustration—is generally of a dark crimson colour. The plant is far more likely to

it was held by the medical practitioners of the Middle Ages to possess very considerable and valuable remedial qualities. A small portion of the leaf, either dried or in the green state, was esteemed a sure remedy for the plague or any poison. "The water wherein the root hath been boiled, dropped into the eyes, cleanseth them from any film or mists which begin to hinder the sight," or under circumstances to which the writer delicately hints, "when, by some chance, they become black and blue." Though the bold, simple forms of the flower and bud and the rich arrow-headed shape of the leaves appear, in an especial manner, to fit it for valuable service in Ornamental Art, it has been but very rarely thus employed.

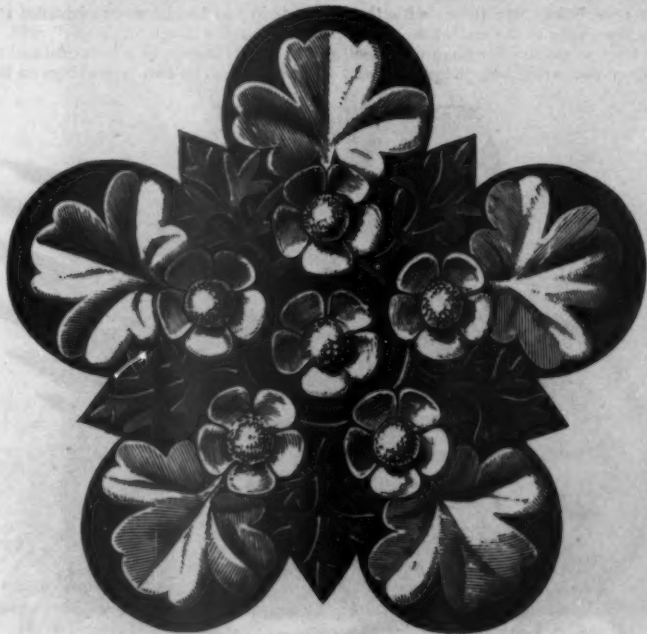
Our remaining illustration in the present part has been suggested by the WATER CROW-FOOT (*Ranunculus aquatilis*), one of the numerous species of buttercups, but distinguished from its allies by the petals of the flowers being white, not yellow, as in the case of the other members of the family, and also from the habitat of the plant, the blossoms being found floating upon the surface of quiet water-courses. The crow-foot may be met with in flower throughout the summer, and where seen at all, is ordinarily very abundant, so that at a little distance the whole surface of a large pond will tell upon the eye as a mass of white, from the innumerable blossoms thickly scattered over the water. The English name crow-foot has arisen, like many similar names, from the supposed resemblance of the plant, or some portion of it, to some other natural object; thus we get crane's-bill, cock's-foot grass, lark's-spur, bee-orchis, pheasant's-eye, and many other such examples among our common names for plants. As a family, the buttercups must be regarded with suspicion on account of their strongly developed acrid qualities; thus the leaves of the *R. flammula*, if applied to the skin, will, in a very short time, cause large and painful blisters. The *R. acris* is equally poisonous; and the *R. arvensis*, or corn crow-foot, is extremely injurious to cattle and sheep. The *R. aquatilis* does not possess these dangerous qualities; on the contrary, it may be collected and given as fodder in times of scarcity or drought, and the animals will not only eat it, but thrive upon it. It is a very widely-spread species: the placid waters of regions so different from each other in climate as Lapland and Abyssinia are equally favourable to its growth, and the lakes and slowly-running streams of California are powdered over with its brilliant blossoms, as we see them in our English pools. The water crow-foot affords us also a beautiful example of that adaptability of form to the circumstances of the plant's existence which we may so frequently trace in the works of nature. It will be noticed in the illustration that two very distinct forms of leaf are represented; and on examining the natural plant, it will be found that the simpler form of leaf floats upon the surface of the water, while the lower and more minutely divided leaves are submerged. Imagine the respective positions of these leaves reversed, and it would speedily be apparent that the finely cut leaves were unable to support the blossoms, and to expose them to the vivifying rays of the sun, while the simpler form of leaf would, by the action of the water, speedily be torn into long shreds, the principal veins alone remaining, and very much resembling the actual form that we meet with in the case of the submerged leaves. In employing the water crow-foot in Ornamental Art, it appears to us that the two great features most highly characteristic of it, and therefore to be embodied in a design, are first, the number of its blossoms; and, secondly, the two distinct kinds of leaf: the simpler form being the most prominent; but the other, though subordinate, as in the case of the natural plant, to be indicated and its presence felt. The *R. bulbosus* is the species so frequently met with in the carvings of the decorated period of Gothic Art, an especially beautiful example of its use being seen in a capital in the doorway in the Chapterhouse at Southwell Minster, Notts. The *R. aquatilis*, so far as we have had opportunity of observation, appears to have been entirely overlooked.



ARUM.

attract attention in the autumn and winter, than during its season of flowering, as towards the close of the year the leaves of the arum die away, and the hedgerows also being stripped of the greater part of their foliage, we notice the brilliant scarlet berries of the present plant rising in a dense mass to the height of some three or four inches from the ground.

If the fresh root of the plant be tasted, it excites a burning and pricking sensation in the mouth that will remain for several hours; and if sliced and applied to the skin, it will frequently produce blisters. This virulence, however, like the acrimonious principle met with in the leaves, yields to the influence of heat, and in former times an excellent starch was



WATER CROW-FOOT.

prepared from the root. In the writings of the old medical authors and poets we meet with the wild arum under a great variety of names, many of them, through the lapse of time, and from disuse, being now meaningless to us; such, for example, as abron, janus, barba-arum, calf's-foot, ramp, and wake-robin. A very common name for the plant at the present day with country

children is lords and ladies; and an equally familiar name both with children, and also in descriptions of the plant in botanical works, is the cuckoo-pint: this may possibly allude to the slight resemblance of the enclosing spathe to a measure for liquids. Another old name for the plant is the starchwort, in obvious allusion to its domestic use. Like most other plants,

SELECTED PICTURES.

ST. PETER MARTYR.

Titian, Painter.

C. Geyer, Engraver.

THE loss Art has sustained by the destruction of this picture cannot be over-estimated. It had for centuries hung as an altar-piece in the Church of San Giovanni e San Paolo, Venice, when about three years ago a fire broke out in the sacred edifice and consumed one of the grandest examples, not only of the artist, but of the Venetian school of painting: and although its place has been filled by an old and excellent copy presented to the church by the authorities of the Museum of Florence, in whose possession it had been for a long time, the destruction of the original is not the less to be deplored.

In the long list of individuals canonized by the Roman Catholic Church are two St. Peters: one the great apostle of that name; the other a man of a widely different character, whose assassination is the subject of Titian's notable picture, and whose history may be thus briefly described: this, in fact, is necessary to make our engraving intelligible. In the early part of the thirteenth century Pope Innocent III. sent two legates, Cistercian monks, accompanied by subordinate priests and officers, to the south of France in order to extirpate the heresy of the Albigenses. They acted in perfect independence of any other ecclesiastical body, holding their own courts, before which they summoned, by authority of the pope, individuals charged with heresy, condemned them, inflicted penalties of various kinds, and even capital punishment. Inquisitors were also sent into other parts of Europe. About the year 1233 Pope Gregory IX. appointed Pietro da Verona, a Dominican monk, to be chief inquisitor in Lombardy. In the course of nineteen years Verona caused a very considerable number of heretics to be burned throughout the territory under his inspection, banished or frightened away many more, and confiscated their property. On the 6th of April, 1252, a certain inhabitant of Alliate, being warned that his name stood on Pietro's condemned list, conspired with several friends against the monk, waylaid him as he was returning from Como to Milan in the company of another Dominican friar, killed the former, and so severely wounded the latter, that he died a few days after: both receiving the righteous reward of their fanatical cruelty at the hands of one who fully understood and carried out the "wild justice of revenge." Pietro was canonized by Pope Innocent IV., under the title of St. Peter Martyr.

Titian's two most celebrated historical pictures are 'The Martyrdom of St. Lorenzo,' in the Church of the Jesuits, Venice, and that of which we here introduce an engraving. Kugler says of this latter:—"It is hardly a happy conception for a colossal altar-piece." Sir Charles Eastlake, who edited Kugler's work, takes a very different view from the German critic, and remarks in a note appended to the comments of the latter:—"It is impossible to suffer the above remarks to pass without at least observing that the majority of critics have long placed this picture in the highest rank of excellence. . . . It has always been considered as excellent in invention as in the great qualities peculiar to the painter. . . . The Friar escaping from the Assassin is as fine an example of the union of contrast in action and grandeur of line as is to be found in the works of any painter."

ORNITHOLOGY.*

THE serial publications issued by the enterprising firm of Messrs. Cassell, Petter, and Galpin, take in a wide range of literature, produced in

a manner well calculated to render them popular, no less by the subjects treated, than by their attractive illustrations. One of the latest works from the presses of these extensive publishers is a translation from Dr. Brehm's book on Ornithology, published in parts, three

THE AMAZON PARROT (*Ceryle Amazonicus*).

of which are now before us; these, with the exception of a few pages at the end of the third part, treat of Parrots only. We have no space to enlarge upon the work, but, judging from

what is in our hands, we are justified in saying that "Cassell's Book of Birds" will, if completed as it is begun, be a beautiful and valuable publication. The two engravings on this page

THE ROSELLA (*Platycercus eximius*).

show the manner in which the numerous wood-engravings are executed; but besides these,

each part contains a capital illustration printed in colours, in itself worth the cost of the part.

* CASSELL'S BOOK OF BIRDS. Translated and Adapted from the Text of the eminent German Naturalist, Dr. BREHM, by T. B. JONES, F.R.S., Professor of Natural His-

tory and Comparative Anatomy in King's College. With illustrations from Drawings by F. W. Keyl. Published by Cassell, Petter, and Galpin.



TITIAN. PINKY

C. GEYER. SCULPT

ST PETER MARTYR.

LONDON. VIRTUE & CO

SELECTED PICTURES.

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C. Geyer, Engraver.

THE loss Art has sustained by the destruction of this picture cannot be over-estimated. It had for centuries hung as an altar-piece in the Church of San Giovanni e San Paolo, Venice, when about three years ago a fire broke out in the sacred edifice and consumed one of the grandest examples, not only of the artist, but of the Venetian school of painting; and although its place has been filled by an old and excellent copy presented to the church by the authorities of the Museum of Florence, in whose possession it had been for a long time, the destruction of the original is not the less to be deplored.

In the long list of individuals canonized by the Roman Catholic Church are two St. Peters: one the great apostle of that name; the other a man of a widely different character, whose assassination is the subject of Titian's notable picture, and whose history may be thus briefly described: this, in fact, is necessary to make our engraving intelligible. In the early part of the thirteenth century Pope Innocent III. sent two legates, Cistercian monks, accompanied by subordinate priests and officers, to the south of France in order to extirpate the heresy of the Albigenses. They acted in perfect independence of any other ecclesiastical body, holding their own courts, before which they summoned, by authority of the pope, individuals charged with heresy, condemned them, inflicted penalties of various kinds, and even capital punishment. Inquisitors were also sent into other parts of Europe. About the year 1233 Pope Gregory IX. appointed Pietro da Verona, a Dominican monk, to be chief inquisitor in Lombardy. In the course of nineteen years Verona caused a very considerable number of heretics to be burned throughout the territory under his inspection, banished or frightened away many more, and confiscated their property. On the 6th of April, 1252, a certain inhabitant of Alliate, being warned that his name stood on Pietro's condemned list, conspired with several friends against the monk, waylaid him as he was returning from Como to Milan in the company of another Dominican friar, killed the former, and so severely wounded the latter, that he died a few days after: both receiving the righteous reward of their fanatical cruelty at the hands of one who fully understood and carried out the "wild justice of revenge." Pietro was canonized by Pope Innocent IV., under the title of St. Peter Martyr.

Titian's two most celebrated historical pictures are 'The Martyrdom of St. Lorenzo,' in the Church of the Jesuits, Venice, and that of which we here introduce an engraving. Kugler says of the latter:—"It is hardly a happy conception for a colossal altar-piece." Sir Charles Eastlake, who edited Kugler's work, takes a very different view from the German critic, and remarks in a note appended to the comments of the latter:—"It is impossible to suffer the above remarks to pass without at least observing that the majority of critics have long placed this picture in the highest rank of excellence. . . . It has always been considered as excellent in invention as in the great qualities peculiar to the painter. . . . The Friar escaping from the Assassin is as fine an example of the union of contrast in action and grandeur of line as is to be found in the works of any painter."

ORNITHOLOGY.*

THE serial publications issued by the enterprising firm of Messrs. Cassell, Potter, and Galpin, take in a wide range of literature, produced in

a manner well calculated to render them popular, no less by the subjects treated, than by their attractive illustrations. One of the latest works from the press of these extensive publishers is a translation from Dr. Brehm's book on Ornithology, published in parts, three

THE AMAZON PARROT (*Ceryle Amazonicus*).

of which are now before us; these, with the exception of a few pages at the end of the third part, treat of Parrots only. We have no space to enlarge upon the work, but, judging from

what is in our hands, we are justified in saying that "Cassell's Book of Birds" will, if completed as it is begun, be a beautiful and valuable publication. The two engravings on this page

THE ROSELLA (*Platycercus eximius*).

show the manner in which the numerous wood-engravings are executed; but, besides these,

each part contains a capital illustration printed in colours, in itself worth the cost of the part.

* CASSELL'S BOOK OF BIRDS. Translated and Adapted from the Text of the eminent German Naturalist, Dr. BREHM, by T. R. JONES, F.R.S., Professor of Natural His-

tory and Comparative Anatomy in King's College. With illustrations from Drawings by F. W. Koyl. Published by Cassell, Potter, and Galpin.



TITIAN. PINXT

C. GEYER. SCULPT

ST PETER MARTYR.

LONDON VIRTUE & CO



SOUTH KENSINGTON MUSEUM.

THE COLLECTION OF MUSICAL INSTRUMENTS.

THE additions to the Art Museum at South Kensington since our last notice have been neither numerous nor important. A collection of coral, bequeathed by the late Alfred Davis, Esq., and just received from his executors, is temporarily placed in the entrance corridor. It contains several fine branches in their natural condition, and examples of the various stages of manufacture, together with specimen rows of each of the twelve tints into which the manufacturers classify the red coral.

Another bequest, consisting of Romano-British and Anglo-Saxon antiquities, chiefly found near Faversham in Kent, has been received by the Museum under the will of Mr. William Gibbs of that town, who died last February. A considerable portion of the collection is of archaeological, rather than artistic interest; but it comprises several graceful Celtic granulated gold and enamelled *fibulae* of which the Museum has hitherto possessed few good examples.

The catalogue of the musical instruments in the Museum, which has just been issued, calls for special notice.* This catalogue has been compiled by Mr. Carl Engel, the author of "The Music of the most Ancient Nations," "An Introduction to the Study of National Music," and other less-known works. In addition to a brief description of each instrument, its country, date, dimensions, and cost (if purchased), Mr. Engel has given copious and learned notes on the history of each class of instrument, interspersed with illustrative anecdotes and quotations from old writers. Of the 200 instruments included in the catalogue he himself has contributed 60 on loan, and among them are some of the rarest and most singular in the collection.

The first point that strikes the student is perhaps the comprehensiveness of the collection. From the rudest and most primitive instruments of South America and Central Africa, a bone of a jaguar (happily, not as is sometimes the case, that of a human enemy slain in battle) with three finger-holes bored in it, thus forming a flute; or, the half of a pumpkin or gourd covered with undressed sheepskin, over which are strained two strings—from these, to the oboe of carved ivory once belonging to Rossini, or, to the highly finished mandolines and pandurinas decorated with marquetry, is indeed a wide leap.

The rudest instruments as regards appearance, are those used by the natives of North Eastern Africa, of which 30 examples were, after the Paris Exhibition of 1867, presented to the Museum by the Viceroy of Egypt. The imagination recoils at the prospect of listening to a performance on these combinations of coarse pottery and untanned skins, though we are reminded by Mr. Engel that some among them, as the *kissar* of Abyssinia and the *oud* of Egypt, are, not remotely, allied to the lyre of classical tradition, and to the lute of romance.

A curious instrument, the *marimba*, or *balaf*, from the West Coast of Central Africa, consists of sixteen slabs of sonorous wood, from twelve to eighteen inches long, which are arranged on a frame, and struck with a mallet or drumstick. To each slab is attached a gourd, the effect of which is to increase the sound. African travellers have noticed the solemn effect of this instrument when heard at daybreak.

When we pass from Africa to Asia, we find a noticeable advance in gracefulness of form and in artistic decoration. A species of guitar from Persia, known as the *shik*, has the body encrusted with beautiful minute mosaic of coloured woods and ivory. The *cheng*, or mouth-organ, of China, of which an illustration is given, is said, by Tradescant Lay, to be seemingly "the embryo of our multifarious and magnificent organ."

An immense bronze gong, 3 feet 10 inches

high by 2 feet 10 inches wide, was given to the Museum by the officers of the 4th Dragoon Guards. According to the inscription on it, it was originally presented (about A.D. 1830) to the Kok Sang Buddhist Monastery by forty-one scholars, or disciples, and seventeen priests; the names of the donors are appended.

Some few graceful Japanese instruments find a place here. One of them, the *taki-goto*, a species of dulcimer, made of bamboo, is ornamented with embroidered work, painting and carving, all in that good taste which is rarely absent from Japanese Art.

Since Mr. Engel compiled his catalogue the Museum has been enriched by the gift, by the Alexandra Palace Company, of several Chinese instruments, which, though not suggestive of harmony likely to satisfy Western ears, add greatly to the value and completeness of the collection.

A few instruments from the Caucasus and neighbouring districts were acquired in the Paris Exhibition of 1867. In one of these, the *struikka*, a species of violin, occur three strings of wire below the strings which are touched by the bow; these vibrate in sympathy with the strings touched in accordance with the well-known law, that if of two sonorous bodies tuned in unison, or in octaves, one is made to sound, the other will also vibrate, and will sound even though not touched. This law was formally taken advantage of by European musicians to increase the sonority of their instruments, and several examples occur in this collection, especially the fine *Viola di Bardone*, No. 115-'65, which has twenty-two such sympathetic strings, lying in wait, so to speak, below the six catgut strings, ready to echo each its own note when sounded. The use of these has long been discarded in Europe: it is singular to find them still lingering in the valleys of the Caucasus.

Of the thirty musical instruments of Turkey and Roumania, Mr. Engel has much that is interesting to tell us; but we will pass by these, and hasten on to the antiquated musical instruments of Middle and Western Europe. Here we are at once struck by the variety of names, the gracefulness of the forms, and the beauty often lavished on the decoration. As Mr. Engel well says, "our antiquated instruments were, as regards beauty in appearance superior to our present ones—indeed we have now scarcely a musical instrument which can be called beautiful. The old lutes, cithers, viols, dulcimers, &c., are not only elegant in shape, but are also often tastefully ornamented with carvings, designs in marquetry, and painting."

First, at least in richness and costliness, if not in real beauty, is the Italian spinet by Annibale dei Rossi of Milan, dated 1677, decorated with carved ivory plaques inlaid with jaspers, agates, lapis lazuli, &c., and set with many hundreds of small pearls, turquoises, garnets, and other precious stones. An engraving of this object forms the frontispiece to the catalogue. It was purchased from the Italian History of Labour Section in the Paris Exhibition of 1867 for the sum of £1,200; one of the most costly acquisitions ever made by the Museum. Two other more unpretending spinets of nearly the same date, one of them by the same maker, fill an adjoining case. For each of these £160 appear to have been paid. If the Museum sometimes pays dearly for its Art-objects, the label attached to the *clavicembale*, or harpsichord, No. 6007-'69 shows that it occasionally meets with a great bargain. This really beautiful instrument, in fair preservation, richly decorated with paintings of figures, flowers, and arabesques, and bearing the signature of its maker, "Antonius Baffo, Venetus," and the date 1623, is stated to have been acquired for £6 5s. Some other rare objects in this class appear to have been equally cheap. Another harpsichord, made by Pascal Taskin, at Paris, in 1786, enclosed in a very elegant case of black lacquer, ornamented with Japanese figures in gold, is just the instrument a painter would introduce in a domestic scene of the last century. It would be superfluous to do more than allude to the value of many instruments in the collection for this purpose.

Several other harpsichords and spinets are

here; one extremely plain spinet bears on the keyboard the, at first sight, incredible date,—"Thomas Hitchcock, 1484," which Mr. Engel cautions the unwary visitor not to take as the date of manufacture, but as the number in the manufacturer's books.

The most interesting harpsichord in the collection is that said to have belonged to Handel, and which was given to the Museum by Messrs. Broadwood, in 1863.

The family of Ruckers, of Antwerp, were for some generations celebrated for their harpsichords—a fine instrument by this firm cost in 1770 as much as £120.

The case of another harpsichord made by them, and dated 1638, has lately been given by Messrs. Kirkman, who state that it formerly belonged to George III., and was removed from Buckingham Palace when a new harpsichord was supplied by Jacobus Kirkman. Unfortunately the action and keys were destroyed in a fire which occurred at Messrs. Kirkman's manufactory a few years since.

A fine oak-case of an English harpsichord, dated 1622, is lent by Earl Amherst.

The sixteenth-century German chamber organ, No. 2-'67, is attractive on many accounts, artistic and historic, as well as musical. Its carved, painted, and gilt wooden case, in the Renaissance style, with two subjects from the history of Abraham painted in *tempera* on the shutters, and a medallion portrait of a Duke of Saxony above the pipes; its legendary associations—we know not if well authenticated—with Martin Luther, to whom, according to the guide to the Museum, it once belonged; and its many peculiarities of construction, especially the use of paper for the pipes,—all claim for it a passing notice. The Museum appears by the label to have acquired it for the moderate sum of £40.

Besides Handel, George III., and Luther, the names of many other celebrated persons are associated with instruments in this collection. The monograms of Henry II., of France, and of Catherine de Medicis, appear on a curious *vielle*, or hurdy-gurdy; the elaborately carved and gilt harp, the gift of Sir C. Wheatstone, now appropriately placed in the Serailly Boudoir, is said to have belonged to Queen Marie Antoinette; another harp, with carving, attributed to Grinling Gibbons, claims Charles II. as its earliest owner; while a violin, carved with the royal arms of England in relief, is assigned to his grandfather, James I. A carved ivory oboe, and other instruments, are from the collection of Rossini. The most interesting of these associations of ownership is, however, attached to the beautiful violin, lent by the Earl of Warwick, said to have been given by Queen Elizabeth to the Earl of Leicester, and which bears the arms of both these personages engraved on silver on the keyboard, with the date 1678. The greater part of the body of the violin, which is of boxwood, is covered with the most exquisite carving of foliage and small grotesque figures, and the character of this carving is so thoroughly that of fourteenth century work, and so utterly unlike anything of the second half of the sixteenth century, that we cannot but concur in the opinion that the violin is a sixteenth-century reconstruction and adaptation of an older instrument of the same kind. From a musician's point of view it is of little value. Hawkins and Burney, both of whom describe it, speak most contemptuously of its tone; but no praise can be too great of the beauty of its carving. We are glad to learn that the Earl of Warwick has permitted the Museum to have it reproduced in electrotype for the use of Art-students.

To Benjamin Franklin is attributed the invention of the glass harmonica, a modern example of which, of Bohemian manufacture, is in the Educational Division of the Museum. It externally resembles a harmonium.

The catalogue concludes with an earnest plea for the protection of such antiquated musical instruments as may have escaped destruction, from careless exposure to dust and damp, and other causes of injury. We trust that this plea may be effectual, and that the good example already set by Messrs. Broadwood and several other donors, may be followed by the possessors of instruments, often

* Descriptive Catalogue of the Musical Instruments in the South Kensington Museum. By Carl Engel. Eighty-two pages, 8vo., sewed; with Eighteen Illustrations, price 1s. 6d. Chapman and H.-ll.

useless in themselves, and comparatively uninteresting and meaningless when seen singly, but which, if added to the Museum collection, would serve to illustrate and explain others, and to supply many lacunae yet remaining in the series.

And we also hope that such additions may be chronicled and described for us by the same able pen to which we are already indebted for this valuable catalogue.

R. O. Y.

SCHOOLS OF ART.

BRADFORD, YORKSHIRE.—The annual meeting of the friends and supporters of this school was recently held. Here, as in the great centre of the Lancashire manufacturing interests, the institution seems to be flourishing so far as the pupils' work is concerned, but it meets with little general aid from the public; yet the committee hope that their fellow-townsmen may be stimulated to do something towards the support of what reflects so much credit on the borough. A suitable building is greatly needed for the school, which is now carried on in certain rooms occupied by it in the High Street. The committee "consider that in a town like Bradford, with upwards of 120,000 inhabitants, it was not right that a school which could carry off Queen's prizes and gold and silver medals should be merely located in chambers, and they trust that Bradford would do something to provide for it a suitable home."

CALVER.—A preliminary meeting, for the purpose of considering the expediency of establishing a School of Art in this town, was recently held; and a subscription list opened to meet the first expenses. An inaugural meeting took place subsequently, when Mr. Buckmaster, of the South Kensington Museum, delivered an address.

DARLINGTON.—The annual exhibition and conversations in connection with this school took place in the month of February, when the large room in the Mechanics' Hall was hung with works of the students, and a collection of engravings, etchings, and drawings from the South Kensington Museum. At the last national competition about 300 drawings were sent from this school for examination: they were the work of sixty-seven students, of whom seventeen obtained prizes.

KIDDERMINSTER.—The distribution of prizes to the successful students in this school was made on the 28th of January. There was a slight decrease in the numbers attending during the past year; but, so far as concerns progress, the institution was advancing; in proof whereof, out of the drawings of thirty-six students submitted in the national competition, thirty-five were pronounced to be satisfactory, and payments in respect to them were made by the Science and Art Department.

LEICESTER.—Mr. Wilmot Pilbury, one of the masters of the West London School of Art, has been appointed head-master of the Leicester school.

MANCHESTER.—The last annual report of this school, published at the close of the past year, is before us. The statement of Mr. Muckley, head-master, is, that "the present condition of the school has been commented on in the strongest terms of favour by the Science and Art Department, and in some of the stages of its work all the other schools of the kingdom are recommended by the Department to take Manchester as their model." On the other hand, "the committee deeply regret to be compelled to notice the want of public sympathy with the school; their continued exertions to raise additional subscriptions have met with a return altogether unworthy of the character of Manchester as a commercial community having the deepest interest in artistic labour, and professing a warm desire for the culture of the people. Year after year have the committee been under the painful necessity of urging these appeals for more extended aid; and yet the same story has annually to be repeated of a deficient exchequer, notwithstanding the trouble and almost humiliating task of a personal canvass."

Such a statement is scarcely credible, and that the committee should be forced to make it, is a reproach to their fellow-citizens. The school seems to have been for some time, and still is, in debt to the amount of about £100! yet no effort on the part of its managers avails to liquidate the obligation. Well may the committee add:—"It is almost incredible that our merchants and manufacturers should not be more alive to their own practical interests." Why, there are a hundred men, or more, in Manchester, who could wipe off the debt without feeling themselves one penny the poorer.

MARTLEBORNE AND WEST LONDON.—The annual distribution of prizes to the students of this school was made in February last. It appears from the report read on the occasion that, during the past year, the roll of students reached the number of 479—an increase of ninety-eight over the preceding year—and that it included representatives of twenty-five different trades or occupations. At the examination at South Kensington nineteen students were awarded prizes of books, and four received "Queen's prizes."

SHEFFIELD.—The annual meeting of the subscribers to this school has been held. The report of the council stated that the school, both with regard to numbers and proficiency, shows an improvement upon the last year. The statement of assets and liabilities showed a balance of £136 1s. 6d. in the hands of the treasurer. It is but rarely we have to record so flourishing an exchequer as this report supplies.

ROUGET'S FIXATIVE.

We cannot render a more acceptable service to the draughtsman, whether he use pencil, crayon, chalk, or any other material, than by advising him how to avoid "smudging." No one has ever endeavoured to sketch without suffering annoyance from the fact that marks on paper may be obliterated with a facility proportionate to that with which they are made. Such, at least, is the case with all dry modes of drawing; and not only so, but the bolder and more masterly is the touch, especially when charcoal or crayon are employed, the more fatal is the ruin produced by drawing the finger across the sketch. The great delicacy of chalk and charcoal drawing, in this respect, is such as to have checked the study of the very broadest and grandest style of drawing. Nothing is superior to a good crayon drawing; but, at the present time, nothing is more perishable.

It is, therefore, a great boon to all students of Art which Mr. Rouget now offers. He has discovered a liquid that acts as a ready and perfect fixative, and has further invented a most elegant method for its application. A small glass flask is supplied with a miniature blow-pipe, so adjusted that when the solution is poured into the vessel it can be blown out in the form of spray. The drawing is to be held at the distance of 12 inches from the flask, and a puff or two through the latter covers it with a jet of vapour, on the almost instantaneous drying of which the design is perfectly fixed.

The effect is not only rapid and permanent, but susceptible of indefinite repetition. An outline may be drawn in a light crayon, fixed by the use of the apparatus, shaded, and again fixed; and retouched as often as may be wished, with the same result. A rapid sketch may be fixed with equal rapidity, and placed with safety in the portfolio, or even in the pocket. It would be easy to dilate on the manifold advantages thus offered to the artist; but for the latter it will be sufficient for us to bear testimony as to our personal experience of the success of this very valuable process, and to mention that the apparatus can be procured from Corbière and Son, 30, Cannon Street.

It is stated that not only drawings in chalk or pencil, but water-colour drawings, photographs, and engravings, may be protected from discoloration—even from damp—by the use of this very elegant process.

THE DEMIDOFF GALLERY OF ART.

Our February number contained a preliminary notice of this famous collection of pictures and sculptures, the recent sale of which has attracted the attention of all the cognoscenti of Europe and America. These works of Art formed the great ornaments of the palatial residence of Prince Demidoff at Florence, known as the villa San Donato, whence they were removed to Paris for the purposes of sale, with an enormous quantity of ornamental furniture of various periods, porcelain of the rarest and most valuable kinds, jewellery, arms and armour, bronzes, tapestries, enamels. The San Donato villa was, in short, a perfect museum of Art of all descriptions, collected by its owner with unquestionable taste and judgment, and with a liberality that estimated not the cost of an object, if it were considered to be worthy of a place in the galleries. Prince Anatoll Demidoff inherited from his father, Prince Nicholas, a distinguished military officer, not only his ample fortune, but also his taste for the Fine Arts; added to which he is a man of letters, and addicted to scientific pursuits. Of the motives that prompted him to disperse his treasures the public has not been informed: it suffices, however, to know that a sale which occupied many days has been the means of enriching the collections of other amateurs with some of the finest examples of ancient and modern Art.

Our record of the sale must be limited to those objects which come more especially within our province; namely, pictures and sculptures, the catalogues of which enumerated about 550 examples: some few of these, however, were, as we learn, withdrawn on account of their not being authenticated; for the prince very disinterestedly determined that nothing should go forth from his collection concerning which any doubt existed. Much might be said, had we room, for descriptive comment on many of the pictures, as well as on their histories; but we must be contented merely to name the principal works and the prices they realised. It will be noticed that the first picture on our list, as it was also the first in the catalogue, is by our countryman Bonington; and the price it sold for—the canvas measures only about 16 inches by 20 inches—may well make England proud of her painter. The sale commenced on the 21st of February: we follow the order of the catalogue throughout, only omitting works of lesser importance.

MODERN PAINTINGS.

Bonington	Henry IV and the Spanish Ambassador	£2500
Delacroix	Columbus at the Monastery of Maria de Bebeda	1852
"	Columbus at Court on his Return from his First Voyage	1500
"	Moorish Horsemen crossing a Ford	500
"	Skirmish of Moorish Horsemen	550
Granet	The Death of Poesia	900
Marilhat	Mosque in Lower Egypt	300
Cabot	Lago Guarda	300
Delaroche	Portrait of Peter the Great	4000
"	Death of Lady Jane Grey	1000
"	Ditto (a small duplicate)	1000
"	Cromwell contemplating Chillon	500
"	I. in his Coffin	1200
"	Lord Strafford going to Execution	1200
Gallait	Art and Liberty (engraved in the Art-Journal for 1860)	1000
"	The Duke of Alba receiving the Oath of Jean de Varga	1100
Gerard	Corinna at Cape Mycone	250
Gudin	The Shipwreck	315
Lamp	Portrait of Catherine II.	100
Robert, Leopold	Head of a Young Female Prisoner of Rome	300
"	Hardamen and Buffaloes on the Campagna of Rome	300
Saint-Jean	Autumn	600
Scheffer	François de Rimini	175
Steuben	Peter the Great at Sverdum	315
Troyon	Woman feeding Poultry	250
Van Dael	Flowers in a Vase	500
Boucher, F.	The Toilet of Venus	400
"	Venus and Cupid	350
"	The Spring-time of Love	350
"	The Autumn of Love	400
"	A Bacchante in Ecstasy	300
"	A Nymph gathering Flowers	1200
"	A Young Girl supplying Cupid	300
"	Painting—an Allegory	300
"	Sculpture	300
"	Poetry	300
"	Music	300

MODERN PAINTINGS (continued).

Fragonard	The Fountain of Love (engraved in the <i>Art-Journal</i> for 1855) ..	£1280
Greuse	The Broken Eggs	5040
"	The Neapolitan Gesture	2120
"	Flora	720
"	The Favourite	2400
"	A Bacchante	2320
"	A Young Girl with a Dog	3580
"	Morning	9080
"	Study	800
"	Terror	448
"	Child with an Apple	1240
"	The Listener	1280
"	A Bacchante with a Vase	700
"	The Little Peasant	640
"	Modesty	748
"	Malice	804
"	Thoughtful	1180
"	La Volupté	1240
"	A Spanish Lady	262
"	The Suppliant	408

These eighteen pictures by Greuse, undoubtedly the most popular French painter of the last century, realised, it will be seen, the enormous sum of £28,940; almost in itself a small fortune. That the value of his pictures have wonderfully increased during the last few years is evident, from the fact that the 'Young Girl with a Dog,' which realised the other day in Paris the sum of £3,560, was sold in London, in 1832, for a little more than £700. The picture called 'Morning' is stated to have been bought for our National Gallery. With the exception of 'Malice' and 'La Volupté,' the whole of the pictures by Greuse were, we understand, inherited from Prince Nicholas Demidoff. But to continue our report; and we do so with some works by a painter of whose name, Schall, we never remember previously to have heard; nor, singular to say—and this may, perhaps, plead as some excuse for our ignorance—can we find it in any biographical dictionary to which we have access. It is, however, clear, judging by the price given for his pictures, that they are of some value.

Schall	A Nest of Cupids	2344
"	La Pipe of Cupids	268
"	A Hive of Cupids	320
"	An Attack of Cupids	340
Robert, Hubert ..	An Italian Villa	100
"	Mill at Charenton	188
Vernet, J.	A Gale of Wind at Sea	160
"	A Sea-port	193

The result of these prices—led by that monstrous £5,040 for a picture not very agreeable—would seem to have been most unfortunate for the sale of old masters, which followed on the next day's sale. A general apprehension seems to have pervaded amateurs that exaggeration would be the rule of bidding to the end, and consequently the attendance was much less in number, and purchases frequently below the value of the works.

ANCIENT PICTURES.

Brazzino	Whole-length Portrait of Diana Freccabaldi	£280
Dolci, C.	Herodias	244
Giorgione	A Venetian Supper	2300
Perugino	The Virgin and Infant Jesus ..	156
Sarto, A. del	The Virgin, Infant Jesus, and St. John	304
Piombi, S. del ..	Portrait of Francesco Degli Albizzi	263
Tintoretto	Adam and Eve	240
Titian	The Supper at Emmaus	530
"	The Duke of Urbino and his Son ..	700
Veronese, P.	Portrait of the Beautiful Nani ..	1208
Furini	Sta. Agatha	192
Murillo	St. Anthony of Padua	790
"	Girl with a Basket	483
"	Portrait of himself	344
Hemling	Sta. Veronica	284
Velasquez	Fruit and Flowers	173
Hondecoeter	Poultry	164
Ribera	St. Lawrence	160
"	St. Bartholomew	163
Vander Weyden ..	Joseph Betrayed	300
"	Joseph's Marriage	300

SCULPTURE.

Clésinger	A Sleeping Bacchante	540
Debay	The First Cradle (engraved in the <i>Art-Journal</i> for 1856) ..	720
Pradier	Satyr and Bacchante	412
Le Cheze	Fight and Affright	320
"	Victory and Beward	400
Canova	Young Girl and Dog	286
Romanelli	Child with a Bird	144
Santarelli	Prayer	184
Tadolini	The Fisher-Girl	248
Powers, H.	The Slave	2120
"	The Young Fisher	260
Bartolini, L.	Cupid	124
Freccia	Playing at Hocklebone	126
"	The Infant Jesus	104
Dupré	Dante and Beatrice (Statuettes) ..	124
"	Petrarch and Laura (Statuettes) ..	120

A few of the above works are understood to have fallen into the hands of English purchasers; but none, as we learn, have been bought for our National Gallery: none of the "old masters," it is alleged, were considered eligible. We subjoin a list of names that have been made public, but without vouching for its authenticity. Delaroche's 'Death of Lady Jane Grey,' the larger picture, bought by Mr. R. W. Eaton, M.P.; the smaller picture of this subject, his 'Strafford going to Execution,' also Greuse's 'Study,' by Messrs. Agnew; Boucher's 'Venus and Cupid,' and Greuse's 'La Volupté,' by Earl Dudley; Fragonard's 'Fountain of Love,' by Lord Lyons; Bonington's 'Henry IV. and Spanish Ambassador,' and Greuse's 'The Broken Eggs,' by the Marquis of Hertford; of Greuse's pictures, 'A Bacchante,' Mr. Durlacher; 'Flora,' Mr. Brooks; 'A Bacchante with a Vase,' Mr. Durlacher; 'Morning,' 'Thoughtful,' and 'The Neapolitan Gesture,' Mr. Phillips; 'The Listener,' 'A Young Girl with a Dog,' and 'The Favourite,' by Mr. Rutter; 'Child with an Apple,' Mr. Ayer; Boucher's four allegories, 'Painting,' 'Sculpture,' 'Poetry,' and 'Music,' by Mr. Durlacher. Titian's 'The Supper at Emmaus,' a different version of the great picture in the Louvre—a similar subject also by Titian, is in the Madama Gallery at Turin—was bought in for the sum of £480, when Mr. Doyle, Director of the Dublin National Gallery, obtained it by a quick and spirited tender of an additional £40. Le Cheze's two groups of sculpture were purchased by Mr. Myers, and Santarelli's 'Prayer' passed into the hands of Messrs. Agnew.

ART IN CONTINENTAL STATES.

PARIS.—The new minister of the *Beaux Arts*, Mons. Maurice Richard, has just obtained from the emperor a mandate, or decree, for which he has applied; and he affirms, with a strong concurrent approbation of the best judges in matters of Art—of professors, jurists, and the Head Council of the *École des Beaux Arts*. And yet, the expediency of the boon sought for and obtained, might, perhaps, be questioned. Its object is to extend from the age of twenty-five up to thirty, the privilege of students to compete for the great prize of a sojourn in Rome. The main ground upon which this quasi reform is sought, resolves itself into a general conclusion, that students, after having lost all hope of winning the great prize in question, lose heart, and, retiring from the position of scholars, enter upon a low course of professional engagements, and, in their incomplete cultivation, tend towards a general depreciation of their noble calling. But, surely, this extension of the age of students' study will in no degree alleviate the quantum of disappointment. The successful competitors must still be but a few among a crowd—"rari nantes," &c.—the mortified many being but increased in number by the class between the ages of twenty-five and thirty. Again, it may be asked, is not twenty-five a sufficiently matured transit of years for the period of pupillage to cease, and a *bona-fide* professional career to commence? Must it not also be with sadly enfeebled confidence and hope, that the veteran scholar, after his vain struggles up to that ripe epoch, continues still further to enter the infelicitous lists? On the other hand, might not the grave ill-consequence assuredly ensue, that the younger students would be seriously discouraged in their competitive efforts, when they found this accumulated host of veterans placed ahead of them, in rivalry? Would it not be a better arrangement to have a new and special Roman prize created and set apart for the consolation and prolonged encouragement of the battalion of *vieux garçons*? One thing is certain, that excessive schooling is not the soil from which Art grows in all its glorious luxury of foliage, flower, and fruit.—The *Académie des Beaux Arts* has elected M. Dracke, sculptor, of Berlin, associate member in the place of Signor Tenerani, of Rome, whose death we reported last month.

THE MEMORIAL IN HYDE PARK.

[A brochure has been privately printed, and which we are courteously permitted to publish, giving currency to a new idea for the statue of the good Prince Albert which is to surmount the memorial and be placed immediately under the cross. It is known that the statue designed by Marochetti was laid aside, as unworthy of the subject: that was a standing figure. The statue which Mr. Foley has been commissioned to execute in its stead is to be a sitting figure. There will be many to agree with the writer of these observations, and consider, with him, that a figure kneeling could not fail to be appropriate to the theme the memory of which the work in Hyde Park is mainly designed to commemorate; at least, the appeal is worthy of thought and consideration. There have been so many statues of the Prince Consort (and there cannot be too many, for each one of them teaches by example a lesson of virtue, goodness, intelligence, and true patriotism) scattered throughout the Kingdom, in all possible attitudes, that the attempt at a novelty certainly demands attention.]

"NON NOBIS DOMINE,
NON NOBIS,
SED NOMINI TUO DA GLORIAM"
PSALM CXY. I.

In erecting a personal memorial, it will be granted that close regard should be paid to the character of him to whom it is raised. What could be more in harmony with that of Albert the Good, than that he should be represented as referring the glory of the tribute raised to him, to God? Therefore, it may well occur that the figure of the Prince, in the national memorial to him, should express, although not actually in prayer, the sentiment of piety, and be represented as kneeling, in dignified humility and noble devotion, within the shrine surmounted by the cross, which is so justly raised to his memory.

Perhaps an attitude of actual prayer might be considered as more appropriate to consecrated ground, which the park is not, and therefore, in the present instance, it is not advocated; but the lesson to be taught by this work of Art, imbued with the sentiment of silent, but earnest devotion, would perhaps be still more to the purpose, from its not being so situated, inasmuch as illustrating that the Prince brought into every-day life that spirit of piety which is too apt to find its limit within the walls of a church.

In this country, which so much and too frequently elects that its memorials should be prosaic, it may appear a bold proposition to suggest that the statue of the Prince should kneel; and possibly, were he still in life, some objection might be raised to it; but now that his good and pure life lies before us complete, it appears the only attitude that can fully express the sentiment of religious duty that informed his actions.

The elaborate and refined structure which is to receive the statue of the Prince, will, at a distance, rivet the attention as a magnificent shrine, surmounted by the emblem of our faith. In approaching it, the eye will at once seek and fix on the statue of the Prince within it. Is this to fall short of the sentiment that informs the architecture? and is the sculptor to be bound in fetters, from which the architect is free, and to be obliged to add another to the prosaic statues in London, which circumstances have caused to fail of expression, and, consequently, of their due effect?

Rather would it be well, that the tribute

now in the course of erection to the good Prince, who possessed so full an appreciation of Art, should inaugurate a new era, in which our public statues are to mean something! At present few of them do this; whence it is, that the major portion are passed by without interest, and fail of teaching those lessons which, more or less, should be the mission of them all. In the present special case, we have to represent truthfully a truly good Prince. Are we to be afraid of doing so by means of the Art which has been called in to voice the national feeling? Are we to shrink from telling the truth when the truth is so good to tell? If so, it were better far to leave the memorial without a statue, or to have had no national memorial at all!

Around the base on which the memorial rests it is proposed to have elaborate marble groups of sculpture representing the four quarters of the globe, and the various higher departments of human industry. Immediately beneath the statue of the Prince are to be ranged, in relief, equally elaborate, the life-sized figures of the great men of all ages. Now, let us consult the spirit of the Prince's mind and thought. Would he have desired his effigy to be placed above these, seated at his ease, as it were in the "pride of life," in gilt and colossal glorification, dominating over the united intellect of all time?

The statue of the Prince will justly occupy the place of honour within the shrine. It will justly be the largest figure of the whole composition, for it is to the memory of the Prince it is all raised, and it will be justly illustrated by the groups and reliefs beneath; but how is this treatment to be as justly harmonized with the Christian spirit of the Prince; and how are we to avoid, in this, a Christian country, that appearance of Pagan idolatry which defied its heroes and raised colossal golden images to their worship?

Easily—Sculpture, in performing this noble task and duty, has but to take for her text the inspired words of the Psalmist which head these few remarks, and to represent the good Prince ("Albert the Good" of history) as referring to the Supreme, the homage which he, as His creature, following His law, has so justly received:

"NOT UNTO US, O LORD,
NOT UNTO US,
BUT UNTO THY NAME GIVE THE GLORY."
Psalm cxx. 1.

1869.

THE SCOTTISH HIGHLANDERS.*

We gave so full a description of the pictorial part of the volumes before us in a former number of the *Art-Journal*, that it is only necessary, on the occasion of the completion and publication of the series, to say a word or two as to the text of the work, which is modestly referred to in the title as "copious notes."

The object of the book was to form such a record of the peculiar habits, institutions, and social physiognomy of the Scottish Highlanders, as should preserve a memorial of this ancient race in the midst of that constant change and change which threatens to involve even the rocky glens of Scotland in their unrelenting revolution.

"Highlanders at the present day," we are

* "HIGHLANDERS OF SCOTLAND: Portraits illustrative of the Principal Clans and Followings, and the Retainers of the Royal Household at Balmoral, in the Reign of Her Majesty Queen Victoria, by Kenneth Macleay, Esq., R.S.A., with Copious Notes, from various sources, in Coloured Lithographs, by Vincent Brooks." In two volumes, imp. fols. London, Mitchell, 1870.

told by the preface, "differ in many respects from their ancestors of the last century; but the tie of blood and clanship, the influence of local associations, and the comparative inaccessibility of the districts, have, hitherto, preserved most of their leading characteristics. In another century it is probable that these will be, in a great measure, lost. Railroads, with their facilities for transporting natives of the glens to the cities of the plains, and citizens to the remote regions of the Highlands, must in time blend more and more the Gael with the Lowlander. Now that the "Land of the Heather" is so familiar to all—when Britain is proud of her Highland Regiments,—when so many of her southern sons migrate annually to seek health and recreation in the north, some record of the people of the Highlands, as they now are, may claim a national interest, and prove useful to the future historian."

The subjects of the several biographical notices, to which historic illustrations of the clans are subjoined, comprise eight of the retainers belonging to the Queen's Highland estate of Balmoral, and examples of twenty-three of the clans and followings. Statistical accounts of the numbers of those bearing each name are added, together with a description of the Badge of the Clan, and of the war-cry—a phrase corresponding, not to the motto of modern heraldry, but to the old French *cri*. The use of this ancient form of rallying call may be traced distinctly to the crusades; very many of the knights and nobles who followed Raymond de Saint Gilles to the Holy Land assuming his *cri* of "Thoulouse!"

Records of genealogy and of pedigrees, which may be said at one time to have formed, if not the bulk, at least the most authoritative portion of all literature that was not devoted to ecclesiastical objects, have now their principal charm for the members and representatives of those families that are grey with the antiquity of eight hundred years. Beyond that time little can be authoritatively traced; the use of a surname first becoming ordinary in the eleventh and twelfth centuries. Many of the deeds of this date—faithful transcripts of which have been preserved by the patient care of the Benedictine monks—are signed by a Christian name alone. After a while the name of the castle, or fief of the signatory, was added, as a means of identification. The territorial designation, at a time when transfer of land, otherwise than by conquest or by descent, was almost unknown, gradually took the form, or rather performed the function, of a patronymic; the other, and far more rare, origin of this family attribute being some office which had become hereditary in a line, as in the cases of the Butlers of Ireland, the Stewarts of Scotland, and some of the most ancient houses of the French noblesse.

For the general reader, the principal interest of genealogical illustration is concentrated in those anecdotes, descriptive of national manners or of individual character, which sometimes gleam from amid the dustiest pages of the chronicler, like gems in an antique setting. Thus we read of the Camerons, or Clan Cameron, that they "appear to be of Celtic origin, although tradition derives them from a royal Dane, who assisted at the restoration of Fergus II., in 404, said to have been called Cameron from the Gaelic words, *cam* shron, or crooked nose."

From this royal crook-nose, however, the descent makes a tremendous bound of nearly a thousand years. "They originally formed part of the Clan Chattan, but were a separate clan about the middle of the fourteenth century, if not earlier. Their earliest possessions were the portion of Lochaber, to the east of the Loch, and river Lochy."

There is one Scottish clan of which none, save the most ignorant among us, have failed to hear the name; although comparatively few of even the best educated Englishmen can trace, or even guess, at the actual and existing affinities. Of this famous race we are told:—

"The ancestor of the Stewart family was Walter, appointed by King David I. to the hereditary office of Lord Steward of Scotland. The seventh High Steward married Princess Marjory, daughter of King Robert the Bruce.

Their son succeeded to the throne of Scotland as Robert II., on the death of his uncle, King David II. (1371), and was the ancestor of the Royal Stewarts. Walter, the third High Steward's third son, obtained by marriage the earldom of Menteith (1258); his descendants took the name of Menteith, but in the fourteenth century the male line became extinct. The only other families who branched off before the accession of Robert II. descended from Sir John of Bonkill, brother of the sixth High Steward. He was killed at the battle of Falkirk, 1298, and left seven sons, five of whom founded families."

"I. Sir Alexander, ancestor of the Earls of Angus: extinct in the male line. Through an heiress, that title was transmitted to the family of the Dukes of Hamilton.

"II. Sir Alan of Dreghorn, ancestor of the Stewarts of Darnley and Earls of Lennox—thus also an ancestor of King James VI. The Earls and Dukes of Lennox are extinct in the male line.

"III. Sir Walter, of Garlies. The male line ended in his grandson, Sir Walter Stewart, of Dalswinton, whose daughter and heiress married Sir John Stewart, ancestor of the Earls of Galloway.

"IV. Sir James Stewart, of Peristown and Warwickhill, ancestor of the Lords of Lorn and Innermeath, whose line failed in 1626.

"V. Sir Robert Stewart, sixth son of Sir John of Bonkill, was the ancestor of the Stewarts of Daldowie and Allanton: race extinct in the male line.

"The family of Stewart confined to their main branches, did not spread. The subsequent clan consisted principally of the Stewarts of Lorn and Appin (both descended from a natural son of John Stewart, the last Lord of Lorn), of the Balquidder Stewarts (illegitimate branches of the Albany family), the Stewarts of Ardvorlich, and the Athole Stewarts.

It only remains for us to add that the paper and printing are such as to be every way worthy of the volume, and to do credit to the care and taste of the publishers. The book is one of very considerable interest and value: it should be especially dear to, and welcomed by, all Scottish men, and not by Scottish men alone. It is valuable to all classes of all countries.

LA SOMNAMBULA.

FROM THE STATUE BY G. FONTANA.

THE subject of this statue must be perfectly familiar to every one acquainted with the opera bearing the same title. It represents that incident in the story of the "Sleep-walker," where she leaves her bed-chamber, in a state of somnambulism, to seek the apartment of the count, holding in her hand a lighted lamp. Fontana has, from this theme, produced a very charming figure, graceful in attitude, and most pleasing in its general character. The face is marked with a sweet girlish simplicity, which is, however, scarcely supported by what a French critic would call a too strong pronouncement of the lower part of the bust; a fault in which sculptors generally are too apt to indulge; thus turning maidenhood into womanhood. The night-dress has fallen from the delicately-rounded shoulders, and hangs loosely from the loins, except where it is lightly held up to allow freedom of action to the lower limbs.

The sculptor has certainly shown great taste throughout the composition, and has treated a subject which might have been made, if not objectionable, at least uninteresting, in a manner that entitles him to commendation, and his work to most favourable consideration. It would make a very elegant ornamental statuette in Parian or bronze.

THE MUSEUMS OF ENGLAND,
WITH
SPECIAL REFERENCE TO OBJECTS OF
ART AND ANTIQUITY.

BY LLEWELLYN JEWITT, F.S.A., &c., &c.

THE MAYER MUSEUM, LIVERPOOL.

HAVING spoken of the assemblage of Egyptian antiquities contained in this superb museum, and given illustrative engravings of some few of the objects, I now proceed to note, briefly, the other divisions of the collection.

An interesting feature of the treasures on the basement story is a goodly assemblage of examples of early British Art which deserve very careful attention from the visitor. Among these are some hundreds of flint implements, from various localities, which exhibit many of the best known forms. This part of the collection, however, loses much of its interest and value through not being properly arranged, and labelled with the names of the localities whence the examples have been obtained. A similar



ETRUSCAN TERRA-COTTA.

remark applies to the collections of stone implements, of pottery, and of bronze weapons of the same early periods. In stone there are many fine specimens of mauls, celts, hammers, &c.; and in bronze are many really good and characteristic examples of celts, palstaves, socketed celts, &c., of the ancient-British period, and spear-heads, arrow-heads, daggers, &c., of the Romano-British period; but they are, unfortunately, so mixed up and confused with each other, since their removal to the present building, as to be almost useless, educationally, to the visitor. This ought to be (and, no doubt, soon will be) remedied by the proper authorities—the enlightened Town Council of Liverpool.

Of ancient British pottery many of the examples are remarkably fine, and embrace cinerary urns—some of which are of extraordinary size, and are decorated, in the usual manner, with herring-bone and other ornamentation, produced by twisted thong—drinking cups, food vessels, incense cups, &c., several of which are from Danby Moor. This collection

* Continued from page 80.

requires, as I have just now said, careful revision, rearrangement, and labelling. The great value of remains of the kind depends on the locality in which they are found; and it is, therefore, incumbent on the authorities in



ROMAN TERRA-COTTA, FROM TREVER.

every museum, to see that, so far as it is possible to obtain the information, the place where the article was found is carefully registered on the label. By this means the archaeologist and the historian are enabled to turn the collection to



ROMAN HEAD, FROM COLCHESTER.

good account, and to make even the smallest relic play an important part in the history, not only of the locality where it was found, but of the nation itself.

Before leaving the basement story it will



ROMAN SILVER STATUETTE.

only be necessary further to note that besides a large number of Greek, Etruscan, and Roman bronzes, &c., including figures, and

almost every imaginable article of utility and of ornament; of Greek, Roman, and other glass vessels, &c.; and of other objects which I have not touched upon, including Roman and Saxon pottery, armlets, &c., &c., there is one curious article which is thus described:—"Unique example of ancient British bowl for mead formed of wood (ivy), the covering and the finely ornamented handle of bronze, found at Tomen y Mur, in Merionethshire." There are also some cases devoted to the exhibition of a curious collection of articles of dress and personal ornaments of various nations, including a large number of mediæval shoes, shoesoles, sandals, &c.; keys of all ages and kinds; spoons of various periods; ancient, Irish, and other fibulae; and other objects.

The central gallery of the museum contains the collection of arms and armour, the musical instruments, the terra-cotta figures, a large number of Anglo-Saxon, Etruscan, and other antiquities, the magnificent collection of ivory carvings, the enamel, the ancient jewellery, watches, trinkets, &c., snuff-boxes, miniatures, the Faussett Collection (to which I shall devote my next chapter), the Rolfe Collec-



ETRUSCAN TERRA-COTTA.

tion, the Historic Society's Collection, and other equally interesting objects. The assemblage of ancient armour contains examples of different ages and countries—English, Persian, Indian, Turkish, Japanese, African, Australian, Spanish, Venetian, German, Greek, &c., &c., and consists of suits of mail, swords, fire-arms, battle-axes, cross-bows, matchlocks, wheel-guns, war clubs, bows and arrows, shields, knives, daggers, jack-boots, and a number of other articles, as well as the stone implements, clubs, &c., of savage tribes.

Of Roman glass-vessels many fine examples are included in one of the cases from the Herz collection. They are remarkable both for their form and their beauty. There are also many very fine terra-cotta and other figures of the same period. Of Romano-British remains are, among others, some highly interesting examples of pottery found at Aldborough, Upchurch Marshes, York, Fordingbridge, Carlisle, Manchester, Lancaster, London, and elsewhere. There are also bronze antiquities of the Celtic, Romano-British, and Anglo-Saxon periods, and a splendid case of bronze swords, &c., found

in Hungary, which Mr. Mayer obtained from the Pulsky collection, and some cases filled with illuminated MSS. of our own and other nations, of different periods.

The enamels—Limoges, Battersea, &c., &c.—are magnificent, and worth the careful study of the connoisseur. There are dypticha, trypticha, book-illings, plaques, reliquaries, prick candlesticks, caskets, thuribles, and a host of other objects all decorated in this gorgeously beautiful manner. Among the modern enamels, the most interesting is a splendid frame containing a number of smaller emblematic gold frames in which are enshrined exquisitely-painted miniatures of her Majesty the Queen, the Prince

which deserve extended notice in this article. Prominent among these is the mythological dyptichon of Æsculapius and Hygieia, which is, perhaps, the most beautiful of all known ancient reliefs in ivory. In the last century it was counted among the treasures of the Floren-



EARLIEST ORIENTAL SCENT-BOTTLES.

Consort, the Prince of Wales, Princess Royal, Princess Alice, Prince Alfred, Princess Louise, and Princess Helena, taken about 1850, to each of which, worked up in the most delicate and beautiful manner, is added a lock of the hair. Among a large assemblage of engraved plaques, medallions, bas-reliefs, &c., of silver and other metals, many are deserving of careful notice. One striking example represents the thirty years' war. There are also some clever needle-work portraits.

THE FEJÉRVÁRY IVORIES.—The matchless collection of ancient carved ivories formed by Gabriel Fejérváry de Komlós Keresztes, but secured to this country by Mr. Mayer, is one of the finest extant collections of antique, early Christian, mediæval, and oriental carved ivories.



IVORY, FROM NINEVEH.

EGYPTIAN.

It contains some of the most important known examples of dypticha, and some remarkably early carvings of other descriptions.

Of Egyptian ivories three examples (one of which, a handle, bears the name and prænomen of King Tirhaka, the ally of Hezekiah, King of Judah, against Sennacherib of Assyria) are to be seen; and of Etruscan are also some notable specimens, as there are also of Greek and Roman ornamental carvings, which include tablets, scent-boxes, busts, and figures—one of which, the Genius of Winter, with large wings, closely cut hair, and flying drapery, carrying a hare, is remarkably fine.

Among the more celebrated ivories are some



ENAMELLED BOOK-ILLING.

tine Museum of the Gaddi family; and, later, it belonged to Count Michel Wiczay, at Hédevár, in Hungary.* On one leaf of the dyptichon, Æsculapius is represented standing with his head resting on his left hand, which holds a scroll. The right hand is placed on the hip; a club, with a huge serpent coiling around it, and resting upon a small bull's head, supports the left elbow. The drapery, which hangs from the left arm, covers only the lower part of the body. The god has a fillet (diadema) in his hair, and sandals on his feet; his diminutive genius, Telesphorus, the god of convalescence, clad in a cowl, stands close to him, in the act of opening a volume. The group is placed between two pilasters, joined by a garland of leaves. One of them supports a casket



EGYPTIAN MOLD OF A BIRD.

of flowers on its capital; the other has been, at some distant time, broken off. On the other

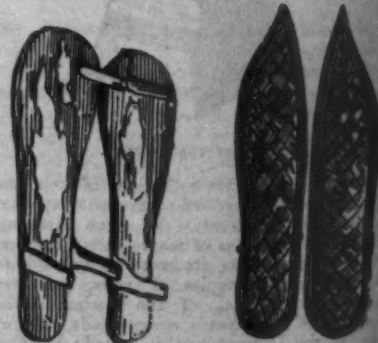
* It has been engraved in "Theatrum Veterum Dyptichorum," by Gori; by Bernabé Felix Carroni, in "Ragguaglio del viaggio compendioso di un dilettante antiquario sorpreso da Cosari condotto in Barberia, e felicemente liberato;" by Raphael Morghen in Palmerini's Catalogue; and by L. Jewitt in Mayer's "Catalogue of the Fejérváry Ivories."

leaf, Hygieia, or goddess of health, with a chaplet (stephane) in her hair, leans, with her left arm, on a tripod, round which coils a huge serpent, raising its head to the right hand of the goddess, who offers him an almond-shaped fruit or cake. At her feet is Cupid, with his quiver and bow. On the capital of one of the pilasters there are the sacrificial vessels (the proctas and the phiala); on the other is the Bacchic child Iacchus opening a wicker basket, from which a snake is creeping out. On both the tablets, a label surmounts the representations, which contained the dedicatory inscriptions, but no trace of them can be now discovered: they were probably written in colours.



EGYPTIAN AND ETRUSCAN POTTERY.

A rich border, of acanthus leaves and flowers, forms the frame of the beautiful relief. The graceful arrangement of the drapery, and the masterly composition of both tablets, seems, it is said, to warrant the supposition, that both reliefs are copies of some celebrated marble statues. "Still, it is impossible even to guess to which temple the originals of the composition might have belonged, since the worship of the gods of health was diffused all over the ancient Græco-Roman world. Carroni, in his commentary on this dyptichon, enumerates no less than 198 Greek towns which, according to the ancient authors, worshipped Æsculapius and his family in temples erected to their honour, or made their representations the types of coins. But in any case, the present composition is the most important monument of the worship of the gods of health among all



ANCIENT EGYPTIAN SANDALS.

we know, on account of the many attributes heaped on them. The club, resting on the head of a bull, is the symbol of Hercules, as representative of the sun; the tripod belongs to Apollo, the stephane to Juno; Cupid is the companion of Venus, and Iacchus of Ceres. In this relief, they are all connected with Æsculapius; and especially with his daughter, who is raised by them to the dignity of a great mother-goddess. This peculiarity, entirely in accordance with the workmanship of the carving, carries us down to the time of the An-

* The celebrated Hercules Farnese of Glycon, or, rather, its lost original of Lycippos, leans on such a club. See likewise Steinbäcker's Alterthumskunde, p. 261, l.

tonines—an epoch most important in the history of the development of religious ideas. The faith in Greek and Roman mythology had come to a crisis; and though Christianity was not yet powerful enough to threaten the religion of the state with extinction, still people



ETRUSCAN GOLD EAR-RING AND BULLA.

began to feel that the old faith had accomplished its destinies. Worn out as it was, it could no longer bestow support to the state; on the contrary, it had to be supported by the secular power. It was in vain that the emperors strove to impart new life to the state religion by frequent pomp and feasts, commemorating antiquated rites and customs. The priests brought, in vain, old, forgotten, and miraculous statues from the hidden recesses of the temples before the multitude, and disclosed the mysteries of worship to the uninitiated crowd. A feeling of uneasiness had caught hold of Roman society; and mythology took its course backwards to the point from which it had proceeded. Starting from the unity and ubiquity of godhead, its manifold manifestations were originally embodied in innumerable personifications; the youthful poetical spirit of Greece found always new characteristic symbols; and as godhead manifests itself in space and time, in nature and history, new myths grew up, symbolical of those manifestations, and formed in their concatenation that lasting monument of the youth and poetical productivity of the Hellenic race, which we possess in its mythology. But life soon departed from the myths when they were transferred to Rome, since the practical Romans adopted only the form, and were unable to understand and to feel the spirit, of Hellenic religion. Its



ETRUSCAN GOLD FINGER-RING AND PENDANT.

poetry faded; and the rites, deprived of their symbolic meaning, debased and over-clouded the understanding by dark superstition. Accordingly, towards the end of the republic, and under the first emperors, the people of Rome turned easily to the still more super-

stitious and immoral rites of oriental and barbarous mythology, to the bloody mysteries of Mithras, to the orgiastic processions of



ETRUSCAN BULLA; THE CENTER A TOAD-STONE.

Cybele, to the dissolute worship of the Syrian gods, and to the Isiac ceremonies, of which the

NECKLACE FROM COLCHESTER.
ETRUSCAN NECKLACE.

original meaning had been forgotten. Philosophical minds of an imaginative turn, the Neoplatonists, tried now to give a new basis to the old mythology; they sought to re-establish unity out of diversity; any local god became the symbol of godhead and of the creative power, and every goddess represented nature,



ETRUSCAN EAR-RINGS AND PENDANT.

and became the impersonation of the female principle of creation. On monuments of this period, therefore, we cannot be astonished to see the local goddess of Epidaurus and Pergamus assimilated to Venus, to Juno, and to

Ceres, and leaning upon the tripod of Apollo." Another remarkable diptych is supposed to be of the Emperor Philip, and his son, Philip the younger, A.D. 248. It is a spirited representation of a stag fight in the circus, watched by four persons—the emperor, the consul,



ETRUSCAN GOLD STUD AND EAR-RING.

his son, and another person—in a gallery. Another remarkable ivory is the consular diptychon of Flavius Clementinus, A.D. 513, having at the back a later and very important inscription, which contains the Greek liturgy of the eighth century, and a short prayer, the meaning of which is as follows:—

"Let us stand well, let us stand with reverence, let us stand with fear, let us attend to the sacred oblation, in peace to offer to God. The mercy, the peace, the sacrifice of praise, and the love of God and Father, and the grace of our Lord and God and Saviour Jesus Christ, be upon us. Amen. In the first year of Hadrian, patriarch of the city. Remember, O Lord, thy servant John, the least presbyter of the dwelling of holy Agatha. Amen. Remember, O Lord, thy servant, Andrew Machera. Saint Agatha, Holy Mother of God. Remember, O Lord, thy servant and our shepherd, Hadrian, the patriarch. Remember, O Lord, thy servant John, the sinner, the presbyter."

The other consular diptycha are of equal interest, and deserve the most careful examination, as are also some exquisite tablets for book-covers, of the seventh and eighth centuries. Of a later period—from the ninth to the fourteenth cen-

turies—the collection contains also some remarkably fine examples, both of Byzantine and other Art; and of a later period still (thirteenth to sixteenth centuries) are many carvings of historical interest, of the English, French, German, Italian, Spanish, and other schools. There are also some good Persian, Indian, and Chinese carvings; and the collection is excellently supplemented by an ex-



SCYTHIAN ETRUSCAN RING, WITH ENGRAVING ON HARD-STONE.

tensive series of admirable casts from carved ivories in other museums; so that, altogether, the assemblage is the richest, it is believed, in existence.

THE ROLFE COLLECTION.—The collection, which bears the name of the "Rolfe Collection," is, like that of the "Faumett Collection,"

connected with the county of Kent. It is well, therefore, that these two gatherings, which bear the names of their founders, should lie side by side in the "Mayer Museum." Mr. William Henry Rolfe (whose mother was the daughter of William Boys, the historian of Sandwich) was born at Sandwich, his father being a solicitor at New Romney. Having lost

both his parents when quite an infant, he was adopted by his uncle and aunt, John and Mary Matson, of Sandwich, who left him all their property; and there he lived, unmarried, until his death, a few years ago, at the ripe old age of eighty. For a great number of years Mr. Rolfe had most industriously collected together the antiquities of his district, especially from that



ANTIQUE WATER-VESSELS.

mine of archaeological wealth, Richborough,* and from Gilton, Osengal, and other places; and the contents of the highly interesting museum he had formed (so far as relates to these from these localities), he sold only a few years before his death to Mr. Mayer. In ceding these antiquities to Mr. Mayer, he wisely considered that they ought to be permanently deposited where the Faussett treasures were placed, and this has been done. Mr. Rolfe's marvellous collection of coins from Rich-



MOULD OF FROG.

borough, &c., passed into the hands of Mr. John Evans, F.S.A.

The "Rolfe Collection" contains some good examples of Roman pottery, including Samian and a large variety of other wares; terra-cotta figures; glass vessels and beads; Roman and Anglo-Saxon fibulae, pins, armlets, and other personal ornaments; steel-yards, weights, knives, and keys; umbones of shields, and a variety of other articles. It is much to be regretted that in the Mayer Museum, as at

present arranged, these objects are mixed up, and confused, with the Faussett collection. The sooner they are separated, and made distinct, the better will it be for all parties; and we throw out this hint to the authorities in the hope that it may speedily be done.

Of ANCIENT JEWELLERY there are pendants, badges, crosses, and other decorations, bracelets, amulets, snuff-boxes, brooches, seals, chateaines, and every conceivable object. Of ancient watches and time-pieces, the series exhibits examples from the earliest form of the invention in the "pocket clock" down to the latest improvement. This collection of watches is one of the most complete and most curious in existence. In it is an astrolabe of brass with three sliding discs, a universal sun-dial, pocket-clocks, dials, alarums, viatoriums, pocket-compasses, clocks, &c.

Among the miscellaneous articles and antiquities in this gallery is a collection of horse-shoes and spurs of much interest (forming part of the Rolfe Collection), a number of pilgrim's signs in lead, armorial badges, spoons, and a large number of other objects. Among these is a brank, or scold's bridle* an ancient instrument of punishment for scolds, now happily obsolete. It was presented to Mr. Mayer by Dr. Kendrick, of Warrington. It is an excellent example, and has cross-bars to keep it in situ, and is surmounted by an iron trefoil and other ornaments. I here engrave this very curious instrument, showing it in



ROMAN FIBULA, FROM COLCHESTER.

use, on the head of a poor "unprotected" female.

There is also an enormous old clock and cabinet made by Jacob Lovelace, of Exeter, the works of which comprise, besides the useful ones, a moving panorama of day and night; two Roman figures which move their heads, and

* "The Antiquities of Richborough, Reculver, and Lynton," by C. Beach Smith, may be taken as a catalogue of the Rolfe Collection now in Liverpool.

salute the figures of the panorama as they pass along; a perpetual almanac; a circle showing the day of the week with its appropriate planet; a perpetual almanac of the equation of time, &c.; a circle showing leap years, &c.; a time-piece striking, and showing the hours and quarters; a repeater movement; Saturn, the

* For an illustrated account of the Brank, see the "Reliquary Quarterly Archaeological Journal and Review," vol. I. p. 65.

God of time, who beats time in movements while the organ plays; a circle showing the names of eight tunes which the organ plays in the interior of the cabinet every four hours; a belfry with six ringers, who ring a merry peal *ad lib.*; an organ playing eight tunes; and a bird organ, &c. Here are also Roscoe's chair; a fine Gothic chair constructed from beams of oak forming part of the "Old Bowling-green House," in Mount Pleasant, in which William Roscoe, the celebrated Liverpool poet, was born 8th March, 1753. And many other objects of interest.

Ascending to the upper gallery on the stair-



BRANK, OR SCOLD'S BRIDLE.

case will be seen a full-length, life-size portrait, of the princely donor of the museum, Mr. Joseph Mayer, F.S.A., which hangs there a fit, and proper, and proud memorial of his liberality and his patriotism. The upper gallery—with the exception of some minor cases, containing a miscellaneous collection of antiquities, apostle spoons, and a spoon belonging to the Young Chevalier, a curious washing tally nearly similar to the one engraved and described in "The Reliquary;" a set of curious roundels, specimens of slag-iron-work, arms and armour,



ROMAN DOLL, IN TERRA-COTTA.

spurs, &c., &c.,—is devoted to the ceramic art, and contains a splendid collection of English and foreign porcelain or china-ware, of majolica, Paliasey, and other celebrated wares, and a matchless assemblage of the famed productions of Josiah Wedgwood and his contemporaries, in every style produced by him and them. But these, with the Faussett collection, and other matters, I reserve for my next chapter.

* To be continued.

THE
STATELY HOMES OF ENGLAND.
(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand,
Amidst their tall ancestral trees,
O'er all the pleasant land."

HERMANS.

By S. C. HALL, F.S.A.
THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYN JEWITT, F.S.A.

ARUNDEL CASTLE.



ARUNDEL CASTLE takes high rank among the "Stately Homes of England." Some of its more prominent features we present to our readers. Of very remote antiquity—for it traces back to a period long anterior to the Conquest; deeply interesting in its historical associations—for it has played a leading part in the principal events of the Kingdom; and of great importance in its family connections—for a long line of noble and illustrious names, from the reign of Alfred the Great to our own time, are associated with its history.

—Arundel stands, a proud monument of England's greatness, and of the beauty of England's fair domains.

The manor of Arundel was, it is stated, given in the will of Alfred the Great ("Æthelme mines brother suna thone ðam st Ealdingburnam, & st Cuntune, & st Crundellan, & st Beadingum, & st Beadinghamme, & st Burnham, & st Thunresfelda, & st Æscengum") to his nephew, Æthelm, the son of his brother. To Earl Godwine, and to King Harold, it is also stated successively to have passed. At the time of the Norman Conquest the possessions and the earldoms of Arundel, Chichester, and Shrewsbury were given to Roger de Montgomery, a relative of the Conqueror, and "one of the council which formed the invasion of England, leading the centre of the army in that famous battle of 'Battle Abbey, wherein the crown accrued to the Norman.'" He took a prominent part in affairs of state, both in the reign of the Conqueror and in that of William Rufus, and at last entered the monastery at Shrewsbury, which he had founded, and where he died. He was succeeded in his possessions in Normandy by his eldest son, Robert, Comte de Belesme, and in his English earldoms and possessions by his youngest son, Hugh, who led a turbulent life.†

On the death of Hugh, his elder brother, Robert, came over from Normandy to claim the earldoms and inheritance, to which, on paying a heavy fine, he succeeded. "He was a cruel, crafty, and subtle man, but powerful in arms, and eloquent in speech, and for fifteen years seldom out of rebellion; till at length peace being

* He commanded the centre army of archers and light infantry in the decisive battle; and to his superior skill in military tactics was principally owing the successful issue. To requite him for his valuable services, and place him in a position of advantage, the Conqueror established him at Arundel in all the magnificence of the age. Of his immense possessions, those by which he was immediately surrounded constituted three lordships, ten hundreds and their courts and suits of service, eighteen parks, and seventy-seven manors.

† He met with a premature death at Anglesen, in repulsing the descent made by Magnus, king of Norway, on that island. He was shot from his horse by an arrow, which pierced through his brain.

made between the king and his competitor, he was called to account for all his actions, but shifted away and fortified his castles which the king (Henry I.) besieged, and forced him to sue for clemency, which was granted; but all his possessions were seized, and himself banished." He ultimately died in Warwick Castle—the earldoms reverting to the crown.

Before tracing the descent to a later time, a word on the derivation of the name Arundel may not be out of place. It has been conjectured to be derived from various sources. Thus, Hirundelle, from *Hirundo*, a swallow; from the name of a famous horse, *Hirundelle*, which was the favourite of its owner, one Sir Bevis, who is said to have been warden or constable of the castle; from *Arundo*, a reed which grows in the river; from *Portus Adurni*; and from *Arum*, the name of the river, and *del*, from the valley along which it flows; as well as from *aruf* and *del*, and other sources.*

The estates and earldom having reverted to the crown under Henry I., were settled upon that monarch's second wife, Adeliza, daughter of the Duke of Lorraine, who married, for her second husband, William de Albini (son of William de Albini, surnamed Pincerna, who came over with the Conqueror), who is said to have been called "William of the Strong-hand," because, when cast into a lion's den—so the story goes, in consequence of his refusal to marry the Queen of France—he seized

the lion, thrust his hand into its mouth, and down its throat, and tore out its heart! He was Lord of Buckenham, and one of the most powerful of the barons. In the troublous reign of Stephen, Albini and his royal wife lived at Arundel Castle, and here received the Empress Matilda, daughter of Henry I. by his first wife, and mother of Henry II., who with her half-brother, Robert of Gloucester, and a retinue of knights and retainers, remained there for some time. Stephen, on news reaching him of the presence of his rival, the Empress, drew his forces to Arundel, and laid close siege to the castle. Albini, however, not only preserved his royal guest from violence, but by good generalship or caution, secured for her a safe-conduct to Bristol, from which she took ship and returned to the Continent. Albini was, subsequently, the mediator between Stephen and the son of Queen Matilda, Henry, afterwards Henry II., by which the crown was secured to that prince and his heirs, and so brought about a happy peace. For his loyalty and good services he was, by Henry II., confirmed in the estates and titles he had enjoyed through his wife, Queen Adeliza, and was, in addition to the earldoms of Arundel and Chichester, created Earl of Sussex. Besides taking a very prominent part in most affairs of the nation, Albini was one of the deputation to the Pope in the matter of the king's dispute with A'Becket; was sent to conduct the daughter of Matilda



ARUNDEL CASTLE: THE QUADRANGLE.

into Germany on her marriage with the Duke of Saxony; was one of the king's trustees to the treaty of the marriage of Prince John to the daughter of the Count of Savoy; and commanded the royal forces against the rebellious princes, taking prisoners the Earl of Leicester, and his countess, and all the retinue of knights. He and his wife founded the Priory of Calceote, near Arundel; built the Abbey of Buckenham; endowed prebends in Winchester; founded the Priory of Pynham, near Arundel; and the Chapel of St. Thomas at Wymondham.† He died in 1176, and was succeeded by his eldest son (or grandson), William de Albini, who married Maud, widow of the Earl of Clare, by whom he had issue, two sons, William and Hugh, and six daughters. He was succeeded

by his eldest son, William, who, dying without issue, was succeeded by his brother, Hugh de Albini, the youngest son, who married Isabel, daughter to the Earl of Warren and Surrey, but died without issue. The estates then passed to his sisters and co-heiresses; that of Arundel descending to John Fitzalan, son of the second sister of Hugh de Albini, by her husband, John Fitzalan, Baron of Clun and Orwerry.

He was succeeded in the earldom and estates by his son, John, who dying two years afterwards, was succeeded by his son, Richard, then only five years of age. That nobleman greatly improved the Castle of Arundel, and is thus described in "the Siege of Caerlaverock:"—

"Richard, the Earl of Arundel,
A well-beloved and handsome knight,
In crimson surcoat marked, and well
With gold and rampant lion dight."

In 1302 King Edward I. was the guest of the earl, at Arundel, and at that time created Arundel a borough, and granted the earl certain privileges, of taxes, &c., for the purpose of fortifying it. He was succeeded by his son, Edmund Fitzalan, who, being taken prisoner by Mortimer, was beheaded at Hereford. He

* A curious Norman-French household poem, recording the names of the knights who accompanied Edward I. to the memorable siege of Caerlaverock in the year 1300.

was succeeded by his son, Richard Fitzalan, to whom Arundel Castle, which had, on the execution of the last earl, been given to the Earl of Kent, was restored, as were also the baronies of Fitzalan, Clun, and Oswestry. He led an active and useful life, and distinguished himself at Crecy, Vannes, Thouars, and other places, and founded a chantry of six priests at Arundel. He was succeeded by his son, Richard, in his titles and estates; he died on the scaffold, in Cheapside, in 1397, the king, Richard II., being present at the execution. Ten days afterwards, "it being bruited abroad for a miracle that his head should be grown to his bodye againe," the king sent, secretly, by night, "certaine nobilitie to see his bodie taken up, that he might be certified of the truth, which done, and perceiving that it was a fable" he had the grave closed up again. Through this attainder Arundel reverted to the crown, and was given to the Duke of Exeter.

The earl was succeeded by his son, Thomas Fitzalan, who was, by Henry IV., restored, both in blood and in all his possessions and titles. He held, among other important offices, those of Warden of the Cinque Ports, Constable of Dover Castle, and Lord High Treasurer of England. He married, in the presence of the king and queen, Beatrix, daughter of John, King of Portugal, but died without issue, when the Arundel estate passed, by entail, to his cousin, Sir John Fitzalan (or Arundel, as he called himself), Lord Maltravers. His son, John, succeeded him as Baron Maltravers and Earl of Arundel, and was created Duke of Touraine, but being wounded before Bevois, was carried prisoner to that place, where he died, and was succeeded by his son, Humphrey, who died a minor. The title and estates then passed to the brother of Earl John, William Fitzalan, who, in his turn, was succeeded by his son, Thomas, who again was succeeded by his son, William, who died in 1543. This nobleman was succeeded in his titles and estates by his son, Henry Fitzalan, who in the four reigns of Henry VIII., Edward VI., Mary, and Elizabeth, led a most eventful life, holding many important offices, and acquitted himself nobly in all. He left issue, two daughters (his only son having died a minor in his father's lifetime), Joan, married to Lord Lumley, and Mary, married to Thomas Howard, Duke of Norfolk. But the latter lady having died after giving birth to a son, Philip Howard, and the other, Lady Lumley, having been married twenty years without issue, the earl entailed the estates, &c., on Lord and Lady Lumley for their lives, and then to Philip Howard, the son of his sister Mary. Thus ended the Fitzalan family, and from that time the titles and estates have belonged to the ducal family of Howard.

Philip Howard, so christened after Philip I., of Spain, one of his godfathers, was only son by his first wife, Mary, daughter of the Earl of Arundel, of Thomas Howard, Duke of Norfolk, who was beheaded for high treason in 1572. The title of Duke of Norfolk being lost by his attainder, Philip Howard, did not enjoy it, but was Earl of Arundel and Surrey. He was also unjustly attainted, was tried for high treason, sentenced for execution, but ultimately died, during his imprisonment, in the Tower. This ill-fated young nobleman had married Anne, daughter and heiress of Lord Dacres of Gillesland, by whom he had an only child, born after he was cast into prison, and who succeeded him. This was Thomas Howard, the celebrated Earl of Arundel and Surrey (and afterwards Earl of Norfolk), whose brilliant career and high attainments are matters of history. His lordship, who is so well known as the founder of the collection of marbles, &c., married the Lady Alathes Talbot, daughter and one of the co-heiresses of Gilbert Talbot, Earl of Shrewsbury, by whom he had issue, Henry Frederick, Lord Mowbray and Maltravers (who succeeded him), Sir William Howard, ancestor of the Earls of Stafford, and James, Thomas, Gilbert, and Charles, who all died unmarried.

Henry Frederick, the eldest son, who, during his father's lifetime, had been called to the Upper House by the title of Baron Mowbray and Maltravers, married the Lady Elizabeth

Stuart, eldest daughter of the Duke of Lennox, of the blood royal, for which, for a time, he incurred the displeasure of his Majesty, and, with his lady, was placed in confinement. He had issue, ten sons and three daughters. Those sons were, Thomas, who succeeded him; Henry; Philip, who became a cardinal, and was variously styled Cardinal of Norfolk and Cardinal of

England; Charles, who married Mary Tattershall, and founded the Greystock line; Talbot, Edward, and Francis, who died unmarried; Bernard, who married Catherine Tattershall; and two others.

Thomas Howard, who succeeded his father as Earl of Arundel, Surrey, and Norfolk, &c., had restored to him, and to the heirs male of



ARUNDEL CASTLE: ENTRANCE GATE—FROM THE INTERIOR.

himself and his father, the dukedom of Norfolk and all the honours belonging to that title. He thus became fifth Duke of Norfolk, a title which has continued without farther interruption to the present time. He died unmarried in 1677, when the title and estates passed to his brother Henry, sixth Duke of Norfolk, who had been previously created a peer by the title of Baron Howard of Castle Rising, Earl of Norwich, and Earl Marshal of England. He

married, first, Lady Anne Somerset, daughter of the Marquis of Worcester, and by her had issue, two sons and three daughters; and secondly, Grace Bickerton, by whom he had three sons and three daughters. Dying in 1684, he was succeeded by his eldest son, Henry Howard (who had been summoned to Parliament in his father's lifetime as Baron Mowbray) as seventh Duke of Norfolk, who was one of the supporters of the Prince of Orange. He mar-



ARUNDEL CASTLE: THE KEEP.

ried the Lady Mary Mordaunt, daughter of the Earl of Peterborough, from whom he was divorced in 1700, but died without issue in 1701, when the title and estates passed to his nephew—

Thomas, eighth Duke of Norfolk, who married Mary, daughter of Sir Nicholas Sherburn, by whom he had no issue, and, dying in 1733, was succeeded, as ninth Duke of Norfolk,

by his brother Edward, who married, in 1777, Mary Blount, but died without issue in 1777, at the age of ninety-one. The titles and estates then passed to a distant member of the family, his third cousin, Charles Howard, of the Greystock family, who thus became tenth Duke of Norfolk. He married Catherine, daughter of John Brookes, Esq., and by her had issue, besides a daughter who died young, one son,

Charles, who succeeded him, as eleventh Duke of Norfolk, in 1786.

This nobleman, who was the restorer, or re-builder, of Arundel Castle—a man of considerable literary and scientific attainments—married, first, Mary Anne Copinger, and, second, Frances Scudamore, but had no issue by either. He was succeeded by his relative, Bernard Edward Howard, as twelfth Duke of Norfolk, who, marrying the Lady Elizabeth Belasyse, daughter of Earl Faulconberg (from whom he was divorced), had an only son, Henry Charles, who succeeded him in 1842.

Henry Charles, thirteenth duke, who was born in 1791, married, in 1814, the Lady Charlotte Leveson Gower, daughter of the Duke of Sutherland (she is still living), by whom he had issue, Henry Granville, Earl of Surrey, who succeeded him; Lord Edward George Fitzalan-Howard, of Glossop Hall, Derbyshire, created, 1869, "Baron Howard, of Glossop;" Lord Bernard Thomas; and the Ladies Mary Charlotte and Adeline Matilda. His grace died in 1856, and was succeeded as fourteenth duke by his eldest son, Henry Granville Fitzalan-Howard (who had assumed, by royal sign-manual, in 1842, the surname of Fitzalan before that of Howard). He married, in 1839, Augusta Mary Minna Catherine, daughter of the first Baron Lyons (she still survives), by whom he had issue, two sons, viz., Henry Fitzalan-Howard, the present Duke of Norfolk, and Lord Edward Bernard Fitzalan-Howard; and seven daughters, viz., the Lady Victoria Alexandrina, born 1840, and married in 1861 to James Robert Hope-Scott, Esq., Q.C.; the Lady Minna Charlotte, born 1843; the Lady Mary Adeliza, born 1845; the Lady Ethelreda, born 1849; the Lady Philippa, born 1852; the Lady Anna, born 1857; and the Lady Margaret, born 1860. During the life of this nobleman, who was universally beloved and respected, her Majesty Queen Victoria and the Prince Consort paid a visit of three days to Arundel Castle, where the reception was kept up with regal magnificence. His grace died in 1860, and was succeeded by his eldest son, then in his thirteenth year.

The present peer, His Grace Henry Fitzalan-Howard, fifteenth Duke of Norfolk, Earl of Arundel, Earl of Surrey, Earl of Norfolk, Baron Maltravers, Baron Fitzalan, Baron Clun, Baron Oswestry, Premier Duke and Earl next to the blood royal, Hereditary Earl Marshal, and Chief Butler of England, was born on the 27th of December, 1847, and attained his majority in 1868. His grace is unmarried. He is the patron of thirteen livings; but, "being a Roman Catholic, cannot present."

The arms of the Duke of Norfolk are—Quarterly: first, *gules*, on a bend between six cross-crosslets, *fitchée*, *argent*; an inescutcheon, *or*, charged with a demi-lion rampant, pierced through the mouth with an arrow, within a double tressure, flory counter-flory, all *gules*, for Howard; second, the arms of England (*gules*, three lions passant guardant, *or*), charged with a label of three points, *argent*, for difference, for Plantagenet; third, *chequy*, *or* and *azure*, for Warren; fourth, *gules*, a lion rampant, *argent*, for Mowbray. Crest, on a chapeau *gules*, turned up, *ermine*, a lion statant guardant, *or*, ducally gorged, *argent*. Behind the arms two marshal's staves in saltire, *or*, enamelled at each end, *sable*. Supporters:—on the dexter side a lion, *argent*, and on the sinister, a horse of the same, holding in his mouth a slip of oak, fructed, *proper*. The motto is "*Sola Virtus Invicta*."

Thus having briefly traced the history of the house of Howard so far as the main line connected with Arundel Castle is concerned, we turn our attention to some of the many beauties and attractions of the domain of Arundel.*

In situation, as a fortress, few sites were so well-chosen as that of Arundel Castle. At the southern extremity of the elevated platform on which it stands a strong wall enclosed the inner court, containing upwards of five acres; on the north-east and south-east a precipitous dip of

the hill to 90 feet, rendered the castle inaccessible. On the remaining sides a deep fosse, protected on the north by a double vallation, and cutting off all external communication in that direction, secured the garrison from any sudden incursion or surprise. In the centre rose the Donjon, or Keep, circular in form, enormous in strength, crowning a lofty artificial mound, and commanding a wide and uninterrupted view of all the neighbouring approaches. "The walls, from 8 to 10 feet in thickness, enclosed a nearly circular space of more than 60 feet in diameter, and of great height—the apartments being all lit from the central well-staircase, and there being no loop-holes in the walls. This keep—which still stands in all its venerable and hoary age—is supposed to have been built by Alfred the Great, and to have been recessed in Norman times, when the present doorway was made. To the same period belongs a portion of the tower near it, and which is connected with the keep by a covered passage carried across the moat. The Barbican, or Bevis's Tower, occupying the north-west side of the ditch surrounding the keep, has also some good Norman features, and it, as well as the keep covered with luxuriant ivy, and the old entrance, built by Fitzalan, form the most interesting and picturesque portions of the venerable place."

The entrance to the castle at the present time

is at the top of High Street. The approach is enclosed by embattled walls with turrets, and the entrance gateway, surmounted by a portcullis and the arms of Howard, is between two massive embattled towers: of this gateway, we give an engraving, taken from the interior. Following the carriage-way, the visitor arrives at the entrance to the grand quadrangle, a massive and lofty arched gateway flanked by two towers. Passing through this gateway the appearance of the castle is grand and imposing. On the right of the gateway is the CHAPEL, and adjoining it is the BARON'S HALL, or Banqueting Chamber; on the south side is the grand, or state, entrance; and in the north-east wing is the Library, &c. None of these buildings, however, are of ancient times.

One of the first objects that will be noticed by the visitor is a bas-relief, which occupies a large space in the front wall of the ALFRED SALOON, next to the Great Library. It represents Alfred the Great, instituting, or founding, trial by jury—the king himself standing in the centre surrounded by his nobles and people, and delivering a scroll, which he holds in his hand, bearing the words, in Saxon characters, "That man scobbe gomot on calcum Wapentace" (That man, in every hundred, (Wapentake) shall find twelve jury). It was designed by Rossi, a sculptor of modern time.



ARUNDEL CASTLE: THE LIBRARY.

The castle is entered from this quadrangle or court-yard, by the grand entrance, or state entrance, as it is called. This is a fine modern doorway, of Norman design, in a machicolated central tower of three stories in height. Over the doorway is a large central window, on each side of which is a colossal figure of Hospitality and Liberty respectively. Over this again are the arms of the Howards, sculptured, and these again are surmounted by the machicolations, parapet, &c. Immediately on entering this splendid ducal residence, the visitor reaches the GRAND-STAIRCASE leading to its various apartments.

THE BARON'S HALL, OR BANQUETING CHAMBER, is a remarkably fine, and even gorgeous apartment. "Its architecture, like that of the chapel, is in the style of the fourteenth century. It is 71 feet in length, by 35 in breadth, lofty in proportion, and, as a whole, produces a striking effect on the spectator." The roof is of Spanish chestnut, elaborately carved, and the sculptures around the walls and on the windows are of elegant design. The stained-glass windows are, however, "the grand attraction, for in these the story of English freedom is brilliantly told. They are thirteen in number. The great window illustrates the ratification of the great charter by King John,

who seems to pause in the act of affixing his signature to the instrument." Behind him are several prelates, while to his right are the Pope's Legate, and the Archbishop of Dublin, and to his left Cardinal Langton. There are also Baron Fitzwalter, the Master of the Knights Templars, the Lord Mayor, and others. In the other windows, which were superbly executed by Eginton, one of the best of our artists in stained glass, are full-length figures of eight barons of the Norfolk family, who aided in procuring the charter—the heads, however, as well as those in the large window, being portraits of members of the Howard family of the beginning of the present century, at which time the windows were executed. On the walls are several fine suits of armour, &c. This magnificent hall was first opened on the 15th of June, 1815, being the 600th anniversary of the signing of the charter.

THE GREAT DRAWING-ROOM is a noble apartment, commanding a magnificent and extensive view of the valley of the Arun, and the surrounding country. In it is a large collection of family portraits, among which are Thomas Howard, Earl of Surrey, vindicating himself ("Sire, he was my crowned king. If the authority of Parliament had placed the crown on that stake, I would have fought for it.

* We gladly acknowledge our obligation to Dr. William Beattie ("Castles and Abbeys of England") for much of the information we give in these pages.

Let it place it on your head and you will find me as ready in your defence") before Henry VII. for the part he took at the battle of Bosworth field; John, Duke of Norfolk, who fell at Bosworth, and who is generally known as "Jocky of Norfolk," from the rude couplet—

"Jocky of Norfolk, be not too bold,
For Dickon thy master is bought and sold,"

which was found written on his gate, as a warning, on the morning when he set out on his fatal expedition; Henry, Earl of Surrey, the great poet of his age, "who was not only the ornament of the court of Henry VIII., which he attended in the capacity of companion to the Duke of Richmond, but of the still more brilliant and chivalrous court of Francis I. His travels on the Continent were those of a scholar and knight-errant; and the vision which he had in Agrippa's magic mirror of his lady-love, the 'Fair Geraldine,' whom he has so nobly perpetuated in verse, excited in him such a transport of enthusiasm, that, at a tournament in Florence, he challenged all who could handle a lance—Turk, Saracen, or cannibal—to dispute against him her claims to the supremacy of beauty, and came off victorious: but the well-known hatred of the tyrant Henry to all the Howards prematurely extinguished this bright promise of excellence, and Surrey, the last victim of the royal murderer, perished on the scaffold at the early age of twenty-seven:—

"Who has not heard of Surrey's fame?
His was the hero's soul of fire,
And his the Bard's immortal name."

In 1547, he was beheaded on Tower Hill. One of the dark blots on British history, was the execution of this true hero of the pen and sword. The portraits also include those of Thomas, Duke of Norfolk (by Holbein), who was beheaded, and his wife, Mary Fitzalan; Henry Fitzalan; Cardinal Howard; "Belted Will Howard," of whom we have spoken in our account of Castle Howard; and various other members of this distinguished family.

The Dining-Room, formed out of the ancient family chapel, is principally remarkable for its large stained-glass window, the subject of which is the meeting of King Solomon and the Queen of Sheba—the heads being portraits of the twelfth duke and his duchess. On each side is respectively the mercy-seat in the tabernacle, and the interior of the tabernacle.

The LIBRARY, the building of which was commenced in 1601, is an apartment of much magnificence. "The book-cases and reading-galleries are supported by fifteen columns, wrought out of the richest Spanish mahogany; while the spidered roof displays a beauty of workmanship and delicacy of carving, enriched with fruit-foliage, which have seldom been surpassed. It is divided into several compartments for reading recesses, and communicates with the ALFRED SALOON by folding doors.

The CHAPEL adjoins the Baron's Hall, and is a chaste and beautiful apartment.

It is not necessary further to describe the interior of the castle; but it will be well to note that a chamber over the inner gateway enjoys the traditional fame of having been the sleeping place of the Empress Matilda. It is a low, square, apartment, and contains a bedstead which the queen is said to have occupied, but, unfortunately for the charm of the tradition, it is some centuries later in date than the time in which she lived.

Under the east-end of the castle is a large vault, upwards of 60 feet in length, the massive walls of which are formed of blocks of chalk, strengthened with ribs of stone, and are of about 7 feet in thickness. This vault was used, of course, as a place of safety for prisoners, and a curious instance of escape from it is recorded. It seems that in the year 1404 one John Mot was here confined on a charge of robbery, but contrived to make his escape. Before he could get clear away, his flight was discovered, and he was followed. Finding himself closely pursued, he suddenly turned to the College of the Holy Trinity, and seizing the ring attached to the gate, just as his captors were about to lay hands on him, claimed the right of sanctuary. He was, however, forcibly seized, and carried back to

prison. Knowledge of the affair reaching the ears of the priests, two of the parties who assisted the constable in making the seizure of Mot were summoned before the bishop, found guilty, and "ordered to make a pilgrimage on foot to the shrine of St. Richard at Chichester, to present an offering there according to their ability, to be cudgelled (*fustigati*) five times through the church of Arundel, and five times to recite the pater-noster, ave, and creed, upon their knees before the crucifix of the high altar."

Before the sentence, however, could be carried into execution, the prisoner was wisely restored to the church, the cudgelling was remitted, and offerings of burning tapers were substituted.

A word may be said about the fine old horned owls that at one time gave renown to the Keep—owls of a peculiar breed, and about whom many curious anecdotes have been related. At present, however, they greet the visitors under glass, in cases; but it is understood that some of their progeny are preparing



ARUNDEL: THE CHURCH OF THE HOLY TRINITY.

to take the places in life of the old denizens of the time-honoured ruin.

It will be seen that all the inhabited portions of Arundel Castle are of comparatively recent date: they are fitted up with much judgment and taste, but by no means gorgeously. In one of the lesser chambers are hung some modern drawings of great merit and value, by Prout, Hunt, Copley Fielding, David Cox, and other artists of the best days of the British school.*

The KEEP is the great attraction of the castle

and domain of Arundel. Though now but a picturesque ruin, it has been prominent in all the internal contests of the kingdom, from the days of Alfred the Great to the reign of the third William. To this relic of a remote age the public are freely admitted; and a courteous custodian is always at hand to detail its history, and conduct through its winding and tortuous paths from base to summit.

Dating from a time certainly anterior to the Conquest, before the application of "villainous saltpetre" it must have been improp-



ARUNDEL: THE TOMBS OF THOMAS FITZALAN AND THE LADY BEATRICE.

nable—commanding the adjacent country on all sides, and rendering the Arun a mere tri-

* It is a curious fact that the ground-rents accruing from streets in the Strand, London—Arundel and Norfolk Streets—are still devoted to the improving and repairing of Arundel Castle. In 1786, considerable arrears being due, the tenants were called upon to pay them; but refused, unless it were agreed to devote them, according to ancient tenure, to such improvements and repairs. The then Duke of Norfolk was compelled to yield a matter in serious dispute; and the result was a thorough restoration of the venerable castle; which, up to that time, had been almost

bulary to the will of its lords; it had a large share in controlling the destinies of the Kingdom during the several civil wars to which it had been subjected. It remains one of the most picturesque of the ruins that in England recall the memories of battles lost and won, of glories continually claimed and resigned by

such a ruin as it was left by Sir William Waller, during the war between the King and the Parliament. It is said that in these restorations, between the years 1786 and 1816, no less a sum than £800,000 was expended.

rival competitors, and of heroes whose mortal parts have been dust from ages so remote that their records are read only in "the dim twilight of tradition."

Connected with the Keep* is, of course, the Well-tower: Bevis's Tower, the Barbican, is seen immediately underneath, while, at a short distance, is "the Chapel of St. Mary, over the gate."

The square building, known as the Clock Tower (introduced in the engraving), and through which a vaulted Norman passage leads to the Keep, dates from a period not long after the Conquest; parts of it bear unequivocal marks of so early an origin. The upper portion of the building has been renovated; but the lower portion remains almost as perfect as when completed, as it is said to have been, by the first Earl of Arundel. "The passage abutted to the fosse, and was defended by a portcullis and drawbridge." A window is pointed out from which, A.D. 1139, the Empress Maud, it is said, "scolded" the King, Stephen, who besieged the castle in which she was a guest.

THE CHURCH OF ST. MARTIN forms a portion of the Keep and some relics of the ancient and venerable structure yet endure. It was the oratory of the garrison, and "is mentioned in Domesday Book as enjoying an annual rent of twelve pence, payable by one of the burgesses of Arundel." From a window of an early date is obtained a view of the castle immediately beneath; but the prospect of the adjacent country is very beautiful: not only of the fertile land and bountiful river, but of the far-off sea; and hours may be pleasantly and profitably spent on this mount that time has hallowed. In bidding the pleasant theme farewell, we cannot do better than quote the old rhyme:—

"Since William rose, and Harold fell,
There have been counts of Arundel;
And earls old Arundel shall have,
While rivers flow and forests wave."

It is scarcely necessary to add, that the grounds and park are worthy of the castle; they are especially beautiful, varied in hill and dale—the free river at their base—full of magnificently grown trees, and comprise eleven hundred acres, well stocked with deer.

In the park, which was originally the hunting forest of the old Earls of Arundel will be noticed Hiern's Tower—a triangular, turreted building, of about fifty feet in height, and designed as a prospect tower by the architect whose name it bears. Near to it is Pugh-Dean, where, it is said, Bevis, the Great Castellan of Arundel, and his famous horse, "Hirondelle," are buried. A mound, covered with a clump of Scotch fir-trees is pointed out as his burial-place. Near this place, too, is the site of the old chapel and hermitage of St. James.

The old bridge over the river Arun was situated a short distance below the present structure. It is first mentioned in the charter which Queen Adelina granted to the monks of the Priory de Calceot, in which lands for their support, and an allowance of timber for repairs of the bridge, were granted. It was entirely rebuilt in 1724, principally of stone taken from the ruins of the adjoining hospital. In 1831 it was widened and improved.

THE CHURCH OF THE HOLY TRINITY—all that remains of this once-famous establishment is a square building "enclosing a square yard, partly occupied by cloisters, and partly devoted to other purposes of a monastic establishment." In it are some splendid monuments to members

of the noble families who have owned the place. One of the principal is that of Thomas, Earl of Arundel, and his countess, Beatrix, daughter of John, King of Portugal; and another striking feature is a canopied tomb near the altar.

The Church possesses many highly interesting features, and forms a pleasing object in the landscape, from whichever side it is seen. It is cruciform, and consists of a nave with side aisles, a chancel, and transept; and in the centre rises a low tower, surmounted by a diminutive spire.

The original ecclesiastical foundation was that of the alien priory, or cell, dedicated to St. Nicholas, established by Roger de Montgomery, Earl of Arundel, soon after the Conquest, and subjected to the Benedictine Abbey of Secus, or de Sagio, in Normandy. It consisted only of a prior and three or four monks, who continued to conduct the establishment for nearly three centuries, until the third year of the reign of Richard II., when Richard Fitzalan obtained a license to extinguish the priory and to found a chantry for the maintenance of a master and twelve secular canons with their officers. Upon this change, it was styled "the Church of the Holy Trinity." At the suppression, it was endowed with a yearly revenue of £263 14s. 9d.

Being intended as the mausoleum of his family, the founder supplied ample means to enrich it with examples of monumental splendour. The tomb of his son, Thomas Fitzalan, and his wife, Beatrix, daughter of John, King of Portugal, was the earliest of those placed in the church. It is of alabaster, finely sculptured, and was formerly painted and gilt. It contains the effigies of the earl and his lady: at the feet of the earl is a horse, the cognisance of the Fitzalans; and at those of his lady are two lap-dogs. Around, in niches, are small standing figures of ecclesiastics, or pleureurs, with open books, as performing funeral obsequies; and above them as many escutcheons. Other stately tombs are erected to the memory of John Fitzalan and his wife, and Thomas Arundel, and his wife, "one of the cyrces of Richard Woodville, Earl Rivers, sister to Elizabeth, Queen of England, sometime wife to King Edward IV."

The chapel which contains these monuments is still in a dilapidated state, as was the whole church—"ruined" during the temporary possession of the Iconoclasts of the Commonwealth—until Henry Charles, Duke of Norfolk, restored it, and put upon it a roof, which it had long been without.

Visitors to Arundel will note near the bridge some ancient ruins. According to the historian, Tierney, they are the remains of the *Maison Dieu*, that owed its origin to the same munificence as the collegiate chapel and church. It formed a quadrangle, which was occupied by the chapel, refectory and its offices, and the various chambers. There was a cloister round the court-yard. Quoting the statutes, "the establishment," says Mr. Tierney, "was to consist of twenty poor men, either unmarried, or widowers, who, from age, sickness, or infirmity, were unable to provide for their own sustenance. They were to be selected from among the most deserving of the surrounding neighbourhood, giving the preference only to the servants or tenants of the founder and his heirs; they were to be men of moral lives and edifying conversation, and were required, as a qualification for their admission, to know the 'Pater Noster,' the 'Ave-maria,' and the 'Credo,' in Latin."

These buildings were dismantled at the time of the dissolution of the monasteries, and no doubt suffered much at the time of the siege and sack of Arundel, during the Civil War, by the Parliamentarians under the command of Sir William Waller; in 1724 a large quantity of the materials was used in the building of the bridge, that portion only being rescued which is now seen, and which has been preserved by the Duke of Norfolk because of the interest attached to the once sacred structure.

Arundel, with its many attractions, is barely two hours distant from London, and within half an hour of populous Brighton; yet visits of strangers to the old town and venerable castle are comparatively few.

PICTURE SALES.

THE season has scarcely yet commenced, but one or two sales, chiefly of water-colour drawings, have taken place. Among a few works of this kind sold by Messrs. Christie, Manson, and Woods on the 26th of February, were these:—*'Durham, from the River,'* G. A. Fripp, £70 (Permain); *'Papignio, from the Falls of Torni,'* S. Palmer, £79 (McLean); *'Two Dogs in a Landscape,'* Middle Rose Bonheur, £63 (Wilson); *'The Trumpeter,'* F. Taylor, £45 (Quellett); *'An English Harvest-Field,'* T. M. Richardson, £116 (Farquhar). The following oil-paintings were sold at the same time:—*'A Greek Slave,'* J. E. Milais, R.A., £141 (Ward); *'Young Musicians,'* H. Le Jeune, A.R.A., £62 (Haggie); *'Sophia and Olivia,'* C. Baxter, £102; *'Threading Grandmother's Needle,'* Duverger, £84; *'Tired Out,'* Plamann, £73; *'View on the Old River Thorpe, near Norwich,'* by old Crome, £50.

A more important sale was made by Messrs. Christie, Manson, and Woods on the 5th of March: the collection included water-colour drawings and oil-pictures, but the name of their owner was not publicly stated. The principal drawings were *'A Highland Valley,'* C. Fielding, 105 gs. (Vokins); *'Beauvais Cathedral,'* S. Prout, 110 gs. (E. White); *'A Peasant-Boy,'* W. Hunt, 50 gs. (Crouch); *'Rottingdean,'* Birket Foster, 235 gs. (Martin); *'Summer,'* the same, 320 gs. (Vokins); *'The Dead Bird,'* the same, 315 gs. (Vokins); *'Seasaw,'* the same, 260 gs. (Robinson); *'Cottages at Hambledon,'* the same, 120 gs. (Permain); *'View from Richmond Hill,'* the same, 165 gs. (Martin); *'Return from the Otter Hunt,'* F. Taylor, 230 gs. (Robinson); *'The Market-Card,'* the same, 71 gs. (Armstrong); *'Going to Market,'* and *'A Girl going to Market,'* by the same, 124 gs. (Vokins); *'A Hawking Party going out,'* the same, 80 gs. (Robinson); *'The Grand Canal, Venice,'* J. Holland, 140 gs. (Whitehead); *'The Go-Card,'* H. Le Jeune, A.R.A., 115 gs. (Martin); *'The Arch of Constantine, Rome,'* S. Prout, 145 gs. (Vokins); *'Wayfarers by the Roadside,'* F. W. Topham, 265 gs. (Armstrong); the following twelve drawings are by Birket Foster:—*'Children at a Stile,'* *'A Farm-house,'* *'Schoffhausen Castle,'* *'A Windmill,'* 170 gs. (Martin); *'A Pastoral Scene,'* 67 gs. (Smith); *'The Ferry-boat—Sunset,'* 82 gs. (Archer); *'Girls Reading,'* 63 gs. (Clark); *'Girl with a Pail,'* 61 gs. (Robinson); *'Hambledon,'* 55 gs. (Grindlay); *'A Farm-yard,'* 101 gs. (Archer); *'Maple Durham Mill,'* 100 gs. (Martin); *'The Chantry-Feast,'* £165 (Martin); *'The Pass of Glencoe,'* T. M. Richardson, 255 gs. (Wilson); *'Sheep-Washing,'* E. Duncan, 105 gs. (Permain); *'Constantinople, from the Golden Horn,'* Collingwood Smith, 90 gs. (Scholefield); *'Apples and Grapes,'* W. Hunt, 60 gs.; *'View in Wales,'* D. Cox, 50 gs. (Fisher); *'A Winter's Morning,'* C. Branwhite, 75 gs. (Archer); *'Mdlle. de Sambreuil saving her Father's Life,'* J. Absolon, engraved in the *Art-Journal*, 50 gs. (Bourne).

The oil-paintings included—*'The Miraculous Rising of the Oil in the Cruse of the Poor Widow,'* W. J. Grant, engraved in the *Art-Journal*, 50 gs. (Bourne); *'She never told her Love,'* J. Sant, A.R.A., 51 gs. (Tooth); *'Trying on the Wedding Shawl,'* J. Stirling, 76 gs. (Bourne); *'Riva degli Schiavoni, Venice,'* E. W. Cooke, R.A., 170 gs. (Bourne); *'Try Dese Pair,'* F. D. Hardy, 250 gs. (Bourne); *'Viola and Olivia,'* J. C. Hook, R.A., 100 gs. (Bourne); *'Westward Ho!,'* and *'Home Again!,'* H. O'Neill, 190 gs. (Martin); *'The Young Shaver,'* and *'The Seaside,'* Duverger, 120 gs. (McLean); *'Welsh River-scene,'* and *'The Road by the River,'* T. Crewick, R.A., the latter with a horseman and dog by R. Anadell, A.R.A., 162 gs. (Williams); *'Cows, Bull, and Sheep on the Banks of the Stour,'* and *'Canterbury Meadows, with Cows Watering at the Stour,'* a pair by T. S. Cooper, R.A., the property of the executors of the late Mr. John Bates, 470 gs. (Colnaghi). The entire sale realised upwards of £3,000.

* The historian, Tierney, states that the Keep probably comprised the principal feature of the Saxon stronghold. It is of a circular formation, and of immense strength. The height from the bottom of the fosse, on the external side, was 70 feet; on the internal, 65; which, with walls and battlements, produced an elevation altogether of 95 feet on the east; 105 on the west. The walls varied from 8 to 10 feet, strengthened by ribs and buttresses. The inner space, which is circular, afforded accommodation to the garrison: in extent it varied from 50 to 67 feet in diameter. In the interior were several chambers, converging towards a subterraneous room in the centre. Diffusing from other Keeps, it contained no openings or loopholes from which the enemy could be annoyed, and it was only from the ramparts and battlements that the garrison could repel the assaults of the assailant. No traces can be seen of the original Saxon entrance.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—Before our Journal is in the hands of the public, the works of Art intended for "the Exhibition" will have been "sent in;" and, as usual, on the first Monday of May, the 2nd, the world will be invited to see them. The hangers who are this year responsible are Messrs. Hook, Elmore, and Sant—the latest elected member. We have reason to know that the collection will not be below the average: it will probably be above it. We might easily describe the leading pictures, but such anticipations are not salutary: all the principal British artists will be contributors; and, according to annual custom, the rejected will outnumber the accepted. Foreign painters will muster in great force; if all that are offered are hung, they will occupy very considerable space—more than can be reasonably afforded them—and, perhaps, the Council will find it only justice to hang but one of each, even of the great masters of the Continent. Such a course may be described as advisable, when we bear in mind that in London there will be four galleries devoted exclusively to the exhibition of works by foreign painters: that of Mr. Wallis, that of Mr. Everard, the pictures of M. Doré, and the Italian gallery in New Bond Street; while scattered among the other exhibitions (those of dealers) there is a large preponderance of the works of "strangers." We know that these are extensively bought by British collectors; that, in fact, England is the great market for the productions of foreign painters. We may be too generous as well as too niggardly. It is by no means impossible that we may be going too far with our patronage of Continental Art.

THE NATIONAL GALLERY.—The question of enlarging this edifice seems still in abeyance. In reply to a query made, since the meeting of Parliament, by Mr. Bouverton Hope, Mr. Ayrton, First Commissioner of Works, said, Government and their predecessors in office had taken the requisite steps to acquire the necessary site, and he believed the whole of the land would be obtained before the expiration of the present financial year; but that nothing had yet been decided as to the building.

THE FRENCH EXHIBITION.—This exhibition will be opened on Monday, the 4th of April. If we may trust rumour, it will be the best that has yet been collected in these rooms; Mr. Wallis having been singularly fortunate in obtaining contributions from nearly all the leading artists of the Continent. Her Majesty has graciously lent him one, a fine example of Gallat; and the King of the Belgians another, by the Belgian painter, Stevens.

THE NEW COURTS OF JUSTICE.—Mr. Headlam has elicited from Mr. Ayrton in the House of Commons, that Mr. Street, the architect of the intended Courts of Justice, is engaged in the preparation of plans for the building within the limits of the site prescribed by the act passed in 1865, and also within the limits of the votes provided by the act passed in the same year. At present Government had not arrived at the point when the arrangements could be precisely stated.

THE ARCHITECT OF THE HOUSES OF PARLIAMENT. Mr. E. M. Barry, A.R.A., and Mr. Ayrton have, it is said, come to a rupture, on a question of expenditure and necessary improvements: as a consequence Mr. Barry is reported to have resigned his post. It seems, from what has been said

in Parliament, that the Board of Works intends in future to take the public buildings entirely into its own hands. Notice has been given in the House of a motion for the production of the Correspondence between the First Commissioner of Works and the architect. We wait the denouement of the whole affair with some curiosity allied with solicitude.

JOAN OF ARC.—The picture, by Mrs. E. M. Ward, from which the very charming engraving that graced the January part of the *Art-Journal* was taken, we stated, in error, to be the "property of the publishers." It is not so: it was lent to us by the accomplished lady, in whose possession it for the present remains. It is unquestionably among the very best of the many admirable productions that have placed her name foremost among the artists of Europe.

THE ARTISTS' GENERAL BENEVOLENT INSTITUTION.—The fifty-fifth annual meeting of this valuable institution has been held. It is satisfactory and encouraging, in so far as it shows that the income during the past year was nearly £3,000; while sums amounting to £1,255 were distributed to needy artists, and the widows and children of artists deceased, to the number of seventy-nine: these amounts vary from £60 to £10. The anniversary dinner is announced: we hope it may be largely supported by those who are especially interested in its prosperity—if not for themselves, for their less fortunate brethren. It would be difficult to exaggerate the immense amount of good achieved by the society during the fifty-five years of its existence. The Report informs us that J. E. Millais, R.A., has succeeded the late H. W. Phillips as hon. secretary, and three of the vice-presidents have died during the past year—George Jones, R.A., Thomas Creswick, R.A., and James H. Mann, Esq.

CAMEOS.—The Council of the Art-Union of London has given a commission to Mr. Ronca to execute, in onyx, a reproduction of Mr. Foley's statue of Caractacus, by way of bringing this elegant branch of Art prominently before the public.

MODERN ITALIAN PICTURES.—An interesting exhibition is now open at the Gallery, 168, New Bond Street. It consists of thirty-eight paintings by artists of the existing schools of Italy, collected by Signor Ciardiello, himself a painter in good repute, and of much ability: he shows but two of his own works. The leading *maestro* is the Cavaliere G. Castiglione, who exhibits ten of his productions: they are of great merit; interesting in subject-matter; manifesting considerable power in conception, arrangement, and execution; and may, without disparagement, be placed side by side with the best of our continental importations. Other works of note are by Signori Priolo, Sciuti, Lenzi, De Nigris, and Martini—names as yet but little known in England. The exhibition may be regarded as an experiment: the number of pictures will no doubt be largely increased hereafter—if the public appreciate the attempt, and encourage the enterprising speculator. We have been so thoroughly familiarised, of late years, with the best productions of Germany, France, and Belgium, by the aid of Mr. Wallis and Mr. Everard, that we may safely welcome those who introduce us to the leading painters of Italy. Our store of knowledge will be thus augmented: those who stay at home may thus be made acquainted with the professors who occupy prominent places in a country, certainly not less important to us, in Art-relations, than any other nation of Europe. We, therefore,

hope Signor Ciardiello may be visited by some of the wealthier and more liberal of our collectors. They will find in this gallery works that will do no discredit to the best collection in England.

Mrs. McLEMAN, of the Haymarket, has opened his annual exhibition. It consists of 127 pictures; many of them of great merit, for the most part of small size, such as may be, at comparatively easy cost, the adornments of English homes. In the list of contributors we find the well-known names of Nicol, A.R.A.; Creswick, R.A.; Ansdell, E.R.A.; Goodall, R.A.; Horsley, R.A.; Hulme; Marcus Stone; Leader; Hillingford; Prout; Wyburd; Elmore, R.A.; T. S. Cooper, R.A.; Baxter; Beavis; G. Leslie, A.R.A.; Vicat Cole, A.R.A.; Dobson, A.R.A.; F. D. Hardy; and the foreign members: Tadema, Coomans, Frere, Philippeau, Ludovic, Henrietta Brown, Verboeckhoven, Baugniet, and several others. Among the most prominent works are two of admirable character by Albert Bierstadt. It is obvious, therefore, that this excellent and interesting collection might supply us with materials for a much longer notice than we are this month enabled to give. By far the great proportion is here seen for the first time; and altogether the exhibition cannot fail to be regarded as one of the Art-treats of the season.

NO. 4, LEICESTER SQUARE.—On the front of this house, formerly the residence of Sir Joshua Reynolds, a circular tablet, resembling that marking the birth-place of Byron, in Holles Street, has been recently affixed, and bears the following inscription:—

LIVED
HERE
SIR JOSHUA REYNOLDS, P.R.A.
PAINTER.
BORN 1723.
DIED 1792.

A STATUE OF THE QUEEN, presented by his Highness Maharajah Khundernao Guicowar, Knight of the Star of India, to the Victoria Gardens, Bombay, has been executed by Matthew Noble, and is about to take its departure for India, where it has been preceded by a Gothic canopy of Sicilian marble of immense size, nearly 50 feet high, and weighing, it is said, no less than 200 tons, the work of W. Earp, under the direction of the sculptor. The statue of the Queen is colossal, the weight is twelve tons, and it was cut from a single block of Carrara marble that weighed twenty tons—the largest block, we believe, that has been exported into England. Fortunately, it is of the finest character; without a blot, except at the extremity of the robe, and even there the marks are slight and not prejudicial. The statue is, of course, seated; it has been finished with exceeding care, and is, regarded in that light, one of the most perfect works that has been produced in this country. Mr. Noble has been happy in giving grace and dignity to his work: while it may be regarded as a good likeness of her Majesty, it properly represents her "at her best," and is such a stately portrait as all her loving subjects will be gratified to see in her Eastern dominions. The sculptor has managed to arrange the draperies and accessories with consummate skill. The sceptre and globe are held in either hand; and the robes of state fall with formality yet sufficient ease. Altogether, the important production is one of the very highest order of the sculptor's art. With this grand work also will go to India—presented by "the Sassoon family" to the Victoria and Albert Museum

at Bombay (an establishment attached to the Victoria Gardens)—another large work,—a statue of the good Prince Albert, also the production of Mr. Noble. It is a standing figure placed on an elevated pedestal, at the sides of which are figures representing Science and Art: the work is of very great excellence. The artist has here had scope for poetical sentiment and feeling: the figures seated at the base of the statue are of surpassing beauty. These two admirable works—munificent gifts—will be rare acquisitions at Bombay: they extort from us a wish that they were destined to remain in England. They are, indeed, princely boons, and ought to be honoured as well as the generous givers.

A GIGANTIC LENS, the largest as yet produced in this country, has been made by the renowned optician, Ross, and is now in use by Mr. Mayall, of Regent Street. Its advantages are of a rare order; and it will no doubt largely contribute to advance the art of photography. It is an achromatic lens of great photographic power, and will take with startling rapidity portraits of any size, from the smallest miniature up to very nearly life-size, with accuracy and due proportion in every part of the picture. The lens is made of glass of the whitest description, and its great size admits so large a volume of light that photographs covering a space of 10 inches by 12 inches may be done, in a well-arranged glass room, in eight seconds—a shortness of exposure evidently of immense value, when it is remembered that expression and naturalness of pose are all-important. The lens renders in the photograph all that is seen in the optical image, and this is so truthful in its proportions that the coarseness and exaggeration belonging to large photographs, taken with inferior lenses, are agreeably conspicuous by their absence. In the open-air groups of fifteen to twenty persons, each with a face about the size of a sovereign, and the whole picture 24 inches by 24 inches, can be taken with the short exposure of ten seconds.*

MR. CHARLES MERCIER has completed portraits of two eminent gentlemen of Lancashire—Nathaniel Eekersley, Esq., and John Pearson, Esq.; the former of whom long represented Wigan in Parliament. The portraits are painted, by subscription of the Conservatives of that town and its neighbourhood, in recognition of the services rendered by these gentlemen to "the cause" in contesting the borough at the general election; at which, however, they were the unsuccessful candidates, though universally esteemed and respected by all parties. Mr. Mercier has done his work thoroughly well, without any effort at display, but with high and excellent finish, while in each case the pose is admirable. Both may be classed among the best productions of their order, and cannot but afford entire satisfaction to the subscribers who have paid for them.

THE EXHIBITION OF ART-WORKS, Fine and Industrial, to be opened at Cardiff in August next, may be expected to be a great success—at least as successful as that at Wolverhampton. The town is the capital of South Wales: the surrounding district is rich and populous: it is a seat of much importance, and situate in the centre of prosperous manufactories in the great coal district. The list of patrons is large and very influential, and the managing committee is composed of prac-

tical business-men. Proper applications for aid will presently be made to artists and the leading manufacturers of Great Britain. We hope they will be readily and cordially responded to; for it is a comparatively new field, cultivated and prepared for a harvest to both. The wealth of the neighbourhood is considerable, the energy of the people great, and we have no doubt that those who contribute will "find their account" in so doing; while those who love Art, and desire its propagation, will obtain an abundant reward.

A BUST OF PURITY, from the model by Matthew Noble, has been added to the issues of the Ceramic Art-Union. It is a charming work, and fully worth the guinea of the subscriber by whom it may be selected. It is scarcely too much to say that all the examples of Art produced by this Society are of a rare order of excellence; at least, they are all good: the wonder is how they can be supplied to the public at so small a cost. We believe no one would grudge a guinea to possess the bust under notice—to say nothing of the chances of a prize of still greater value; and there is conclusive evidence, sustained by the sanction of a committee of well-known gentlemen, that such prizes are numerous, in proportion to the amount subscribed. There is now a choice of, we believe, twenty objects, very varied, and all of tasteful and graceful character, from which the subscriber may take one at the time of subscribing.

MESSERS. HOWELL AND JAMES have exhibited the two illuminated volumes presented to her Majesty on the occasion of opening the new Blackfriars Bridge and the Holborn Valley Viaduct, on the 6th of November, 1869; when the Right Hon. the Lord Mayor Lawrence made good his title to a baronetcy. The books are of great beauty, and in all respects admirable as works of Art. The illuminated pages are drawings of a high order: the views of the viaduct and the bridge are indeed of great excellence; while the emblematic designs, though richly coloured and relieved with "punctured gold," are in good taste, and by no means over-done. The binding also is of considerable merit. It is something to say that these pictures (for such they are) are produced in Ireland entirely by Irish artists, educated in the establishment of Marcus Ward and Co., of Belfast. Messrs. Ward have made arrangements with the long-renowned firm of Howell and James for the exclusive issue of their productions of this class: it will be a fortunate junction for both: Messrs. Ward will create, and Messrs. Howell and James will issue, under circumstances such as no other house could possess; while the former will have the advantage of the sage experience, artistic skill, and extensive connection of the latter. A new and very important trade is thus created in Ireland, where Art and Art-manufacture sadly languish. Her Majesty graciously permitted Messrs. Howell and James to exhibit these works at their rooms in Regent Street: we hope they have been largely seen; for on all occasions, when testimonials are presented, they should be accompanied by productions such as these. Other volumes of the kind were shown at the same time: among them the address to the Prince and Princess of Wales, from Manchester; the address to his Majesty the King of the Belgians; and the address to the Rev. Dr. Vaughan, from the mayor and corporation of Doncaster. They were similarly embellished; though, in some instances, at comparatively small cost.

REVIEWS.

CONTRIBUTIONS TO THE LITERATURE OF THE FINE ARTS. By Sir C. L. EASTLAKE. With a Memoir, compiled by LADY EASTLAKE. Published by JOHN MURRAY.

THE two subjects forming the title of this volume divide it into about equal proportions. In the arrangement of the sheets the "memoir" stands first, and therefore claims priority of notice. In tracing out the history of the late President of the Royal Academy, from its earliest date to its close, Lady Eastlake has, as would naturally be expected, executed her task with a gentle and tender hand, and with an exalted view of his talents as a painter, and of his general knowledge of matters associated with Art. She says truly that it is not "safe to infer that a painter's mind may in great measure be read through his works;—his mode of viewing Nature, his feeling for Art are seen in them; but the force or refinement which they display are not invariably recognisable in the individual who gave them birth. It is a mistake to expect that we shall find the man always in harmony with his creations; and this will be found to hold true in opposite senses. For if the powers of certain minds would seem to have been adapted by Nature to flow through the channel of the Arts, and through that only,—leaving sometimes the rest of the man apparently the drier,—there are, on the other hand, instances where the force of character and energy of will which assisted the painter's career would have ensured excellence in any path of intelligence,—where the Art however attractive, presents but a portion of its author's mind, and where a true estimate of the man can only be gathered from evidence beyond that which his works can supply."

It is on this hypothesis that we have always formed our opinion of Sir Charles Eastlake. He gained his position far less by his natural genius as a painter—for none of his works bear evidence of that originality of conception, or of that power of execution, which compels recognition of extraordinary strength of intellect and mastery over difficulties—than by his love of Art, and his assiduous perseverance in following it, guided by "delicacy of taste and refinement of feeling," which, as his biographer remarks, are "its chief characteristics." Eastlake's scholarly attainments, his mental habits, and his facility for giving verbal expression to them, raised him to the Presidency of the Academy, and his connection with the Royal Commission of the Great Exhibition of 1851 seemed to grow naturally out of the previous conditions of his life. He had, as may be said, throughout his course, been in training for the position he attained—a training matured equally as regarded the practice, the means, the aims, and the history of Art.

But short reference is made by Lady Eastlake to Sir Charles in his office of President of the Royal Academy. "It is not for me," she says, to attempt to catalogue the measures which he supported or brought forward. They may be summed up in general as abrogations of privileges to the Body, and as additional advantages to the schools; or, in other words, to the Arts generally; his master-principle being ever kept in view, that the true object of the Royal Academy, its only source of invulnerability, was to promote the good of the Public, before that of its individual members." This passage provokes the inquiry, what was the gain to the "Public" during Sir Charles's occupancy of the President's chair? and yet another—what effort did he make to comply with the demand so long made outside of the Academy to admit others into it? When elected to office, he found the "Body" to consist of forty members, and twenty associates, and he left it unenlarged and unstrengthened, though artists of undoubted merit had been knocking at the doors for admittance till they became weary. The authority and influence of the President might have been so exercised as to sweep away this monstrous injustice to a large number of able men, but we never heard that he at any time "supported or brought forward," a measure to that effect. His "master-principle" always ap-

* It is interesting to know that the glass used for lenses in every country of Europe is manufactured by Messrs. Chance, of Birmingham.

peared to be that which would maintain the privileges and interests of the Academy circumscribed with its own narrow limits, without any desire that others might share in them. It is true, so Lady Eastlake intimates, that through him reporters for the daily papers were permitted to be present at the annual banquets; but we, and the public generally, as we think, would have been more satisfied to know that the seats thus occupied, or at least others, had been filled with artists entitled to be there by right of membership.

The essays forming this portion of Sir Charles's "Contributions to the Literature of the Fine Arts," are two chapters entitled "How to Observe;" an essay on "The Difference between Language and Art," &c.; and a "Discourse on the Characteristic Differences between the Formative Arts and Descriptive Poetry." Like all the writings of their author they show artistic learning, judgment, and discrimination, and are well entitled to the attention of the students and amateurs; while the "Mémorial" may be commended to the general, as well as artistic, reader as an interesting narrative, especially of Eastlake's travels in Italy and other continental countries.

A GUIDE TO FIGURE-PAINTING IN WATER-COLOURS, WITH ILLUSTRATIONS OF BRUSH-WORK. By SIDNEY T. WHITEFORD. Published by GEORGE ROWNEY & Co.

This little treatise will be found very profitable to a certain class of students, notably to those who propose to themselves to pursue a course of study in accordance with established usage. The purpose of the writer is at once evident in opening the book. There is no written treatise on Art that can supplement the instruction of a master. The writer, impressed with this wholesome truth, imparts to his readers a set of valuable elementary principles, which, although indispensable, are frequently acquired by students only after a long course of practice, amid the bewildering fascinations of colour and execution.

The author very judiciously gives examples of surface-work, hatching, stippling, &c., which in execution are mysteries to beginners, until the method is explained to them, or better, shown in practice by a master. The value of a mastery in hatching and stippling will be understood when it is shown that these are the only means in water-colour of working up to the full force of the colours employed. Of the many useful notes the writer gives, there is one of which we feel the peculiar force. It counsels the preservation of spoilt drawings on the principle that the points of failure carefully considered assist the student to avoid similar errors in future works. Mr. Whiteford, in speaking of draperies and the arrangement of the figure, or, it may be the lay figure, says that the disposition of the drapery should indicate the form beneath. It is extremely difficult to dispose drapery so as to indicate the living figure beneath, and to avoid the lifeless flatness of the lay figure.

The author very fitly observes that "The extremes of light and dark observed in nature are so far beyond the reach of Art, that a compromise of some sort is unavoidable. Either the shadows must be intensified at a sacrifice of colour to ensure strong relief and brilliancy in the lights, or the effect of reflected lights upon parts in shade may be allowed for, and their colour indicated, in which case the high lights must in some degree suffer depreciation. This last course, necessitating great refinement in the gradation of the colours, seems best adapted to water-colour painting. Intense darks are difficult to obtain with water-colours, and in drawings we look rather for prevalence of light and colour than marked contrasts and great extent of shade. When much force is sought there is always a temptation to employ gum or other 'medium,' but their use is open to many objections. Not only do they render the drawing peculiarly susceptible of injury from a too dry or too moist atmosphere—the first covering the surface with cracks, and the last with a sort of mildew, but also they endanger the general harmony of the colouring. Those parts of the

work, over which gum has been passed, have a disagreeable shining look, and are so deep in tone as to contrast too violently with the rest."

The student of the figure in water-colour will, perhaps, look with despair on studies made from the figure in oil. In the latter the brilliancy of the high lights in the flesh are due to a skilfully arranged *impasto*, to imitate which, in water-colour a directly opposite course is necessary; that is, in the lights the thinnest possible application of colour is admitted, the artist trusting rather to the paper for the realisation of light. Very effective drawings, at least, are made in this way; but it is very rare to find two artists work on the same plan. This method ignores entirely the use of body-colour, or body-white, as it is called here. On the use of this material, Mr. Whiteford presents his readers with rules drawn from the practice of our most eminent artists. Indeed, he seems to have exhausted the methods of employing it. We know of no other equally valuable set of notes on body-white in any other book of instructions.

For its many valuable points we recommend this little work to the class of students to whom it is addressed. Its style is easy, fluent, and agreeable; and it does not alarm students by setting before them propositions difficult to beginners.

OUTLINE EXAMPLES OF FREEHAND ORNAMENT. Adapted for Class or Individual Teaching. Designed by F. EDWARD HULME, F.L.S. Author of "Plant-Form." Published by MARCUS WARD & Co.

The papers and engravings which have appeared in this Journal during the present year from the pen and pencil of Mr. Hulme will have introduced his name to our readers, and must also prove his capabilities for the production of such a work as is indicated in the above title. "Having," he writes, in the introduction to it, "had a long and threefold experience as a master at a Government School of Art, as a teacher of drawing in large public schools, and also in a private connection, I have often felt the need of a suitable series of outline copies for ornamental drawing." It is to meet this necessity that he has published these "Outline Examples," which, though based principally on the leaves of trees and plants, to which flowers occasionally are added, present infinite variety of form and arrangement. Not only to the student of drawing is the book a mine of well-drawn examples, but it will be found most valuable to all engaged in the art of design of every kind—to the manufacturer no less than to the ornamentist. Among the sixty specimens of which the work consists are many that cannot fail to be useful to the decorative sculptor, the bookbinder, the manufacturer of textile fabrics of every description in which patterns are employed; and to many others whom it is not needful to point out. We may add the examples are drawn upon a sufficiently large scale: in many instances diagrams of construction accompany them, to aid the student of drawing.

THE ARTS IN THE MIDDLE AGES, AND AT THE PERIOD OF THE RENAISSANCE. By PAUL LACROIX (Bibliophile Jacob), Curator of the Imperial Library of the Arsenal, Paris. Illustrated with Nineteen Chromolithographic Prints, and upwards of Four Hundred Engravings on Wood. Published by CHAPMAN AND HALL.

We can do nothing more this month than announce the appearance, in an English dress, of this work, one which, in France and other parts of the Continent, has met with remarkable success. The wide scope comprehended in the survey M. Lacroix takes of Middle-Age Art is so inclusive of everything which comes within the range of Art of any kind that the book can scarcely fail to interest a large section of the public on this side of the Channel. In our next number we shall hope to recur to it, and offer some examples of the numerous engravings that adorn the pages of a book which the artist and archaeologist must value.

VENN FOSTER'S DRAWING COPY-BOOK. Landscapes in Water-colour. By JOHN CALLOW. Published by MARCUS WARD & Co.

Some time since we noticed favourably a series of elementary drawing-books issued by the above publishers, and applicable to the use of the lead-pencil. This new series carries the pupil still further on his road towards the attainment of practical drawing by placing before him a number of simple studies with the brush. The subjects are varied, very sketchy in manner, as such examples ought to be for young learners, and simple as compositions. The excellence of Mr. Callow's water-colour drawings is too widely known to require any comment; he has here brought down his experience and practice to the level of the juvenile student in a series of progressive lessons, executed in bistre or warm sepia, useful and picturesque at the same time. They are fully entitled to our recommendation.

ALMOST FAULTLESS. A Story of the Present Day. Published by W. P. NIMMO, Edinburgh.

"The Book for Governesses," which was, and deserved to be, well received, gave promise which is well fulfilled, that the author's next flight would be more extensive; that she would take a wider range, and deal with a greater variety of characters. "Almost Faultless" opens with two well-drawn portraits of father and son, who are the mainstays of the story, and stand well out whenever they are called into action. They are medical practitioners in a populous neighbourhood, and their patients are sketched with considerable ability; our readers will see that the canvas is a large one; at times there is evidence that the author found it too large and filled it up with dialogue, which has impoverished, rather than aided her design; but dialogues are quickly got over, and the characters, particularly the female ones, and the story they develop, will carry the reader with much interest to the end.

The volume is beautifully got up, the illustrations above the average, and the binding does credit to Mr. Nimmo, both for its beauty and solidity.

WAVERLEY: OR, 'TIS SIXTY YEARS SINCE. By Sir WALTER SCOTT, Bart. Published by A. & C. BLACK, Edinburgh.

This is the first instalment of a re-publication of Scott's novels and romances under the title of the "Centenary Edition." It purports to contain the author's latest manuscript corrections and notes; and from this source have been obtained several annotations of considerable interest, never before published. Some minor notes have also been added, explanatory of references now rendered perhaps somewhat obscure by lapse of time; and a special glossary will be appended to each of the novels as require it, as well as a separate index. This new edition appears in an attractive form, in a clear, legible type, printed on good paper; each tale will, we believe, be completed in a single volume, and the series bids fair to be a worthy memorial of the hundredth year of the great romancer's birth.

The issue of two other volumes—the "Anti-quary" and "Guy Mannering"—since these remarks were written, confirms our impression as to the series; it is beyond question the best; and will be accepted as such, not only by those who possess no edition, but by those whose books may be worn by frequent use.

RECORDS OF 1869. By EDWARD WYKE. Published by the Author, 1, Bull and Mouth Street.

The year last passed away has supplied Mr. Wyke with another catalogue of themes for his talents of verification, of which, for several successive years, we have had annual examples. If his aim in these short poems is not high, from a literary stand-point, it possesses the merit of sound moral teaching derived from the events which he ingeniously manages to turn to instructive account.



MAYFAIR SHERRY.

36^a

FIT FOR A GENTLEMAN'S TABLE

36

CHARLES WARD & SON,

MAYFAIR, W. LONDON.

36^a

FIT FOR A GENTLEMAN'S TABLE

36

MAYFAIR SHERRY.

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"Rice-Flour is Corn-Flour; and I regard this preparation of Messrs. Colman's as superior to anything of the kind now before the public."

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Professor of Hygiene in the Royal College of Surgeons, Analyst to the City of Dublin, &c. &c.

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From **SHERIDAN MUSPRATT, M.D., &c.,**

Professor at the Liverpool College of Medicine.

"I can highly recommend it as a palatable and very digestible and nutritious food."

THE English word corn is derived from the Saxon or German word *harn*, and originally meant any round, small, hard body, like a seed; but is now generally employed to designate all the seeds used in making bread or cakes—such as wheat, oats, maize, barley, rye, rice, &c. In the most limited application of this term we find it used simply in connection with the particular grain which forms the staple breadstuff of the people. For example, in Scotland and Ireland, corn, in popular parlance, means the grain of the oat; in the United States the term is applied to maize seed; while in England, wheat, barley, and oats are collectively called corn.

Flour made from corn contains far more nutritious matter than is present in any equal weight of any kind of flesh, fowl, or fish. In 100 parts of lean beef or mutton there are 74 parts of water, whilst 100 parts of rice-flour contain only 13 or 14 parts of water. Indeed, it is pretty certain that a large proportion of the 26 per cent. of dry matter found in meat is indigestible, whilst there is good reason to believe that every particle of properly prepared rice farina is capable of being assimilated by animals.

As an article of food, RICE—the food of three hundred millions (300,000,000) of people—possesses advantages over the other cereal grains. It is richer in the fat-forming elements of nutrition; it is easily digested, and is the least heating of the farinaceous foods. The recent remarkable advances in animal physiology have led us to regard the fat-formers (non-nitrogenous matters) as the most important of the food principles. Now RICE CORN contains a larger proportion of fat-forming materials than any other grain, and therefore, in the present condition of physiological science, it must be assigned the highest place amongst the farinaceous foods.

In Dr. Cameron's *Lectures on the Preservation of Health*, the composition of Rice is given as follows:—

Water	...	...	...	14.00
Flesh-formers	...	...	...	8.00
Fat-formers	...	...	...	26.00
Woody Fibre	...	...	...	2.00
Ash	...	...	...	1.00
				100.00

No food is more easily digestible than RICE; this has been established by the strictest scientific evidence.

Dr. Beaumont drew up a table showing the relative degrees of digestibility possessed by various kinds of food. At the very head of this list he places RICE, the digestion of which occupies only one hour. We extract the following from Dr. Beaumont's table:—

TIME OCCUPIED IN THE DIGESTION OF FOODS.

Food.	Preparation.	Hrs.	Mins.
Rice	boiled	1	0
Eggs	roasted	1	30
Lean raw beef	roasted	2	0
Fresh Mutton	boiled	2	0
Wheat Bread	baked	2	15
Pork Steak	broiled	3	15
Beef, Domestic	roasted	4	0
Cabbage	boiled	4	30
Pork, fat and lean	roasted	8	15

The structure of the RICE seed is very delicate, and the flour which it contains is remarkable for its fineness and beauty of colour. No grain admits of being reduced to so fine a state of division as RICE, and hence this corn is the best adapted for the preparation of an easily digestible and highly nutritious Corn-Flour.

For years past J. & J. Colman have been engaged in experiments having for their object the production of a Corn-Flour superior to any kind at present offered to the British public, and they have succeeded in producing one which fully answers their expectations and wishes—from RICE. The crude matters which exist in every description of corn, and of which portions are allowed to remain in ordinary flour, are carefully eliminated from their Corn-Flour.

They therefore strongly recommend it as a most suitable food for persons suffering from the various forms of dyspepsia, or from feeble digestive powers. No other farinaceous aliment is so easily digested, and it may be partaken of late at night, so little does its assimilation to the body interfere with the faculty of sleep.

Colman's British Corn-Flour is superior to ordinary preparations as a food for invalids, delicate persons, and children; and possesses great advantages over arrowroot, tapioca, and various other amylaceous foods.

Corn-Flours prepared from wheat, maize, or Indian corn, and other grains rich in nitrogen, contain a large proportion of gluten and albumen—substances difficult to digest. Flour made from wheat, oats, or maize,

consists essentially of gluten and starch, but if the greater part of the starch were removed, the highly glutinous residues would be, if made into bread, tough, unpalatable, and difficult of digestion. Colman's British Corn-Flour contains less gluten than is found in the other kinds of Corn-Flour, and therefore the preparations of it are lighter and more digestible, which is already shown, they are non-irritating, and are decidedly nutritious.

Arrowroot, sago, and tapioca are frequently used as substitutes for Corn-Flour because they are so easily digested, owing to their lightness, their mildness, and their freedom from gluten, and other nitrogenous matters. But these substances are not perfect foods. They cannot form lean flesh, or muscle, nerve, bone, or bone. They are only convertible into fat, and are used for the purpose of maintaining the internal heat of the body. An animal would soon perish from starvation if fed only on arrowroot, sago, or tapioca.

In its properties, Colman's British Corn-Flour may be regarded as intermediate between the ordinary breadstuffs of Great Britain and the delicate farinaceous—arrowroot, &c. It resembles the breadstuffs in containing nitrogenous matters, which are capable of nourishing every part of the body. On the other hand, it is like arrowroot—light, delicate, and easy of digestion. Colman's British Corn-Flour contains in itself all the valuable nutritive properties of the farinaceous bodies, whilst it is altogether free from the dietetic defects which distinguish these two great classes of food. In no other perfect vegetable food is there so large a portion of actual nutriment; in no other are the alimental principles in a state so favourable for easy digestion. It has the advantage of being equally suitable for the diet of the strong and healthy, and for that of the weak and sick. It may be used by the very old, and the very young; and it will be found as great a favourite in the dining-room as in the nursery.

J. & J. Colman have received from medical and scientific men, as well as from many others who have practically tested the truth of the above statement, the strongest expressions of approval; they have, therefore, the greatest confidence in recommending to the public their **BRITISH CORN-FLOUR**.

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